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*Problems of the Far East.* By the Hon. George N. Curzon, M.P. Japan-Korea-China. (Longmans.)

TWICE within the past twelvemonth I have protested in the ACADEMY against the notion that China, by reason of her military strength, was a factor of the first importance in all Far Eastern questions. To a certain school of writers, the might, majesty, and dominion of the Celestial Empire have seemed indisputable. In the East, also, the prestige of China has been widely recognised. Sir Henry Howorth mentions that in the last century the conquest of Tsungaria and Eastern Turkestan by a Manchu army caused a panic throughout Asia, and was looked upon as confirmation of a Mahomedan tradition that China would one day conquer the world. There is a story that the Amir Abdur Rahman once said that he feared neither the English nor the Russians, but hoped the Chinese would never attack him. If they did, he would climb down at once. It is not altogether surprising that such ideas should be entertained in Kabul, the Afghans being singularly deficient in political wisdom. The wonder is that they should be echoed in London. To quote a single instance, the *Spectator*, three months ago, laid it down as a fact beyond dispute that China was the only great native power in Asia, and the only one which, if we had ever to fight for India, could make an effective diversion on our behalf.

One of the chief aims of Mr. Curzon's book is to show how incompatible such theories are with fact. Chinese armaments, he says, are in their present state a delusion, and China's military strength a farce. The events of August and September more than bear out this view. Since it was made public, China has been routed by both sea and land. The army, which was thought to be so admirably drilled and so well equipped for a campaign, has been annihilated. The Japanese command the sea, and there is nothing to prevent them marching to Peking: that is, if China gets no help from outside. It is idle to imagine that they can be stopped by any number of Honan Braves. To Mr. Curzon, therefore, must be given the credit of having forecast the situation with absolute accuracy. Not that he was the first to discover China's impotence. Years ago Mr. J. G. S. Wyllie, of the Indian political department, insisted that the fiction of China's strength as a military state was based on nothing but the "incredible brag" of her statesmen. Gen. Prejevalsky and Col. Mark Bell, both of whom are quoted by

Mr. Curzon among his leading authorities, also detected the fraud; and it is greatly to be regretted that more heed was not paid to their opinions in this country. The English Government has been far too deferential to China, mainly because our Foreign Office believed in her "incredible brag." Mr. Curzon devotes a whole chapter to a magazine article published in England, in 1887, under the signature of the Marquis Tseng, and entitled "China—the Sleep and the Awakening." People who ought to have known better were taken in by the specious account it gave of recent progress, of military and naval reforms, of railway extensions, and of an energetic endeavour to raise China to the level of the Western nations. Mr. Curzon has no difficulty in exposing the fallacy of these pretensions; but there is something he might have added to his argument. The article was not written by Marquis Tseng at all, had not been approved by him, and was printed without his knowledge. These may be considered rather bold assertions, but I doubt if they will be contradicted by any credible authority.

Mr. Curzon refers with derision to the "mysterious paragraphs" one so often sees about Chinese activity in the furthestmost confines of the Empire, and about the fixed resolution of the Peking Government not to cede an inch of territory in the Pamirs. "The world," he writes, "is invited to believe that China is as solicitous of her Turkestan frontier as Great Britain is, for instance, about the Hindu Kush." This, he justly observes, represents only what the Chinese would like us to believe. Nothing is more certain than that China could not fight and has no intention of fighting for the Pamirs or any part of them: indeed, whenever the Russians choose to make a move against these or other outlying provinces, it will be "a mere military promenade attended by very little fighting and by no risk." But Mr. Curzon is not always consistent. Speaking of the advantages of a sympathetic understanding between China and Great Britain, he writes:—

"Nor, though Chinese armaments are, in their present state, a delusion, and China's military strength a farce, can anyone deny that her prodigious numbers, her vast extent, her obstinate and tenacious character, and her calculating diplomacy, render her an ally in Central and Eastern Asia of the highest value."

In the preceding page he had denounced "the large corps of writers who never cease to press upon the public an implicit belief in the strength and resolution of China in Central Asia." A country is not valuable as an ally by reason of its prodigious population and wide area. A populous nation is one thing, a great and powerful nation is another. China, to be of any use to her friends, must have an administration under which her resources can be developed and applied to practical ends. Why "her calculating diplomacy" should add to the value of her friendship, I fail to see. There is more truth in Mr. Curzon's remarks on the methods of the Peking Foreign Office:

"Business can with difficulty be conducted with a body so constituted. Their lack of individual experience insures irresolution; their

freedom from all responsibility, ineptitude; and their excessive numbers paralysis. The Board is in reality a Board of delay. Its object is to palaver, and gloze, and promise, and do nothing."

In more than one way, the latter chapters of Mr. Curzon's book show signs of being written without sufficient deliberation. Not only are there inconsistencies, but one may even find examples of faulty composition such as the author himself, when he "turns reviewer," is wont to censure with the utmost severity. Here is a case in point. We read:

"In proportion, however, as the memory of the war of 1860 has receded, and the power for menace of the foreigner been diminished, so has the arrogance of the Chinese grown; and nothing now gives greater pleasure than the sullen and sometimes insolent rejection of the 'foreign devil' from the doors to which he once gained undisturbed entry."

This might refer to the foreigner's power of menacing China, or China's power of menacing the foreigner. But, if Mr. Curzon is a little confused here and there in his argument, there are vivid and striking descriptions of what he himself saw during his travels. His account of a street scene in Peking is too long to quote; but room may be found, perhaps, for a few extracts from a single sentence:

"In the side aisles or alleys . . . purveyors . . . are jammed together; barbers shaving without soap . . . chiropodists proclaiming their extraordinary skill, auctioneers screaming the glories of secondhand blouses . . . gamblers shaking spills or playing dominoes . . . charm sellers and quacks . . . acrobats performing feats of agility, sword players slashing the air with huge naked swords, story-tellers enchainning an open-mouthed crowd . . . country folk vending immense white cabbages or ruddy red persimmons, soldiers with bows and arrows behind their backs going out to practice, coolies drawing water from the deeply grooved marble coping of immemorial wells, and men and boys of every age carrying birds in cages or a singing chaffinch. . . ."

Summing up his impressions, Mr. Curzon speaks of the street life of Peking as "a phantasmagoria of excruciating incident, too bewildering to grasp, too aggressive to acquiesce in, too absorbing to escape." More than four hundred years ago Mendez Pinto saw much the same sight, and described with no less keen an eye for detail the inward riches of the wonderful City of Peking, "Whereat we 9 Portugals were exceedingly astonished." In the Observatory at Peking, Mr. Curzon found "two objects which no modern traveller, whose writings I have seen, appears to have noticed." One was a clepsydra "probably dating from the Mongol era," and the other a bronze gnomon. I may remark that Mr. Wyllie, quoted in Sir Henry Yule's *Marco Polo*, saw both these instruments. Further information on the subject may be found in Dr. Terrien de Lacouperie's learned work on *The Western Origin of the Early Chinese Civilisation* (Asher).

But Mr. Curzon's book covers so much ground, and deals with so many complicated questions—some of which, however, are in process of solution at this very moment—that its value as a work of reference cannot easily be tested by criticism on matters of

detail. Published at the very outbreak of hostilities between China and Japan, it made its appearance just when a work of this kind was needed; and if it does not keep its place permanently among standard authorities, that will not be the author's fault. He has collected and digested a mass of information and opinion from all quarters; and his journeys, though not very extensive, if we leave out the time spent on board ship, have doubtless helped him in the selection of material. And should the issue of the war now raging oblige him to rewrite the volume, the task will be attacked, we may be sure, with alacrity.

STEPHEN WHEELER.

*The Ebb-Tide.* By Robert Louis Stevenson and Lloyd Osbourne. (Heinemann.)

A DELIGHTFUL thrill of excitement comes over one when a new volume arrives labelled with Mr. Stevenson's name. There is ever in his work a curious fascination, a wit gentle or terrible, a fine feeling for the swing of a phrase. Even when least successful, he contrives delicate effects unattainable by others. His unique style, his fastidious method, seemed to render it impossible that he should at any time seek the crude aid of another: here, surely, was a man sufficient unto himself. But, while this comfortable feeling of security lulled the reader, the unexpected swooped upon him. A hope that the new venture would be equally successful was hugged tightly. But, alas, the inevitable has happened. Excellent as a great deal of the joint work is, one realises, with a keen sense of annoyance, that the old Stevenson reveals himself but seldom. In each new story the rare excellencies, the unerring choice of words, the subtle charm are harder to discover.

Yet even half a Stevenson is better than none at all; and had that proportion been strictly observed, perhaps some consolation were to be found. But the hand of the junior partner grows each year more masterful. Doubtless Mr. Osbourne can write, and well too, though at best he remains merely clever and fortunate Mr. Osbourne. The stuff manufactured by the firm is good, truly; it has few rivals in the market. Only Mr. Stevenson's never had any rivals. It may be urged that the discoverer of Treasure Island, the historian of Alan Breck, invented and wrote the greater part of *The Ebb-Tide*. If so, the conclusion is the more lamentable, for it shows less of the Stevensonian quality than any book that has borne his name. A law declaring literary partnerships illegal should not want a majority. For Mr. Stevenson is doing himself an injury, seeing that he can still write as finely as ever: the witchcraft stories of *The Island Nights*, published last year, are born of genius strong and mature. Association with less excellent, though creditable, work may well shipwreck the most admirable on its perilous voyage through the centuries.

*The Ebb Tide*, when all is said, is a capital story, not unconvincing, despite improbabilities. Faults it has, and of a kind we

had scarcely expected; but it is a book to be read and discussed. At the beginning the reader is introduced to three persons, each with peculiar and exaggerated characteristics, each thoroughly alive. The fourth actor in the drama, one Attwater—prig, scholar, religious enthusiast, half charlatan, half honest man—is aggressively impossible. Not that these conflicting elements cannot go to mould one human being, but simply because the authors seem to have written "with tongue in cheek," and made him incredible of set purpose. Balancing, in some measure, this preposterous failure, there is Huish, the cockney clerk. I doubt if anywhere in fiction a more loathsome creature may be found. Without a redeeming virtue, save courage and a coarse wit, he flaunts his vices in our faces with a smirk of hideous honesty. Undeniably he fascinates, snakelike, compelling a disgusted admiration. He dies pluckily, and one ought to feel a throb of sympathy, for courage is not common or mean, were it not that the atmosphere becomes suddenly the purer for his death. The prodigious Attwater is his executioner; and though the reader has prayed for a kindly catastrophe to carry off this irritating giant, no one with a spark of humanity could wish his contest with Huish had ended differently. If *The Ebb Tide* is to live, the cockney clerk, the memory of whose companionship through two hundred pages cannot be forgotten, will give a plausible explanation. Also that fine scene at the end, when the drunken American skipper has become Attwater's "pet penitent," may furnish a reason. His last speech, with which the volume closes, is a fine stroke of grisly humour.

"But, O! why not be one of us? Why not come to Jesus right away, and let's meet in yon beautiful land? That's just the one thing wanted; just say, Lord, I believe, help Thou mine unbelief! And He'll fold you in His arms. You see, I know! I've been a sinner myself!"

The authors know human nature better than the reviewers, who have attacked this passage as conceived in a spirit of "pure farce." Davis is the exact type of man who, unnerved by a reckless career of debauchery and crime, would take to religion and find comfort in Evangelistic excitement.

To give the details of the story, not a long one by any means, were unfair. There will probably be divers opinions as to its merits. For my own part, I would suggest, very humbly, that, as this is the best book Mr. Osbourne has achieved, he should now be strong enough to run alone. Again, that Mr. Stevenson, having done right loyally by his step-son, should now remember his duty towards his admirers and himself.

PERCY ADDLESHAW.

*The Unemployed.* By Geoffrey Drage. (Macmillans.)

WE opened this book with high expectations. The unemployed are always with us; and from Mr. Drage it is reasonable to expect some advice which may lead to their being not quite so much always with us and perhaps occasionally a little more with

somebody else. But the book turns out to be one, which is laid down—and not necessarily at the end of it—with disappointment and regret: regret, because it is in so many respects unworthy of Mr. Drage; disappointment, because it is in so few respects helpful to his public. It seems to have been inspired by an obscure sort of pique, prompting Mr. Drage to relieve his wounded feelings by a petulant outburst against the Board of Trade's Blue Book on the Labour Question. Why his feelings should have been wounded he knows best, nor amid much explanation does he explain this. From the preface it appears that he thinks no apology is needed for his own work, but a great deal for the Board of Trade's; and he winds up what he gravely calls a "critical review" of that work with the following tirade:—

"In conclusion, I may remark that for slovenly thinking and pretentious writing the chapters dealt with in this appendix [i.e., parts i. and vi. of the report thus 'critically reviewed'] have no parallel, as far as I am aware, in the whole range of the literature, professorial or official, on the subject of the labour question. I very much doubt whether a parallel can be found in the ephemeral publications which make no claim to serious consideration. It passes my understanding how any one not 'inebriated with the exuberance of his own verbosity,' could, after committing such matter to writing, have solemnly corrected the proofs; it is almost incredible that the proofs should have passed under any supervision worthy of the name, before being issued to the world as a publication of a large and well-known English Government Department like the Board of Trade."

Now, why anyone should take upon himself so awful a censorship as this is perhaps a thing which lies between himself and his conscience; but, without either prying or censoriousness, two things at least may be said to be clear: the censor's own hands should be clean, and himself free from suspicion of self-interest. Mr. Drage succeeds in neither respect. He attacks the Board of Trade for its index at the beginning of his book, and refers, as above quoted, to correction of proofs at the end. Yet neither in the matter of proof-correcting nor of indexing is he himself immaculate. A full third of his book consists avowedly of a mere re-arrangement of the information contained in the Board of Trade report, with supplementary footnotes. But these footnotes, except when they are mere cavillings at the report, consist, with only two exceptions, of references to the Reports of the Labour Commission, to which Mr. Drage was himself secretary, and to his own reports made to that Commission, with which the Board of Trade appears to have been most scandalously unacquainted. Under these circumstances the whole tenor of his criticism is to suggest, either that Mr. Drage is offended because the Board of Trade did not cite him as an authority, or that he is outraged because it did not give him employment in connexion with its report. It is difficult otherwise to understand the personal comments of the preface on the salaries of the Board of Trade officials, or the sedulous enrichment of this work with footnotes, principally devoted to pointing out the fact, that the authority of



Mr. Drage's other works has been crassly overlooked. The book teems with self-advertisement. It refers to projected treatises of the author's own with Herodotean frequency, and appends, in sheets that might as well have been incorporated in the text, some lavishly laudatory notices of Mr. Drage's previous publications, his novel, his lectures, and his translations from the German.

A great space is occupied with an elaborate classification of the hundred and one existing modes of dealing with the unemployed. The account given of each of them is brief: hardly longer than is sufficient for classifying purposes. It may be that this is a useful thing to have done; it may be that the Board of Trade will be illuminated by this new pigeon-holing of the schemes it has so inefficiently reviewed. Possibly, too, it may be that, if the powers which control philanthropy keep this classification in mind, we may see something less of the unfortunate overlapping of remedial agencies, which in the past has led to so much waste of energy, money, and time. But the reader's appetite for knowledge is left unappeased. This jejune analysis tells experts nothing that they did not know before, and the public very little that the public is concerned to know at all. Still, Mr. Drage does arrive at conclusions, and he does point out pitfalls; and if the nett result is that most remedies are dangerous, that no one remedy will cure everything, and that the whole problem is very difficult, this vagueness is certainly not Mr. Drage's fault, but the problem's. Some of the unemployed—no man knows how many—are beyond the reach of help; some do not want to work if they could, and some cannot do continuous work if they would; some are criminal, some shiftless, some simply convinced that of all human ills work is the worst. For such charity can do little. The workhouse and the gaol are their temporary resource; and the cure for this sort of thing is only to be found in generation after generation of an improved standard of moral and physical life. Then there are some—let us hope a great majority of the unemployed—thrown out of work by fluctuations of trade, some temporarily, as by over-production, change of fashion, seasonal fluctuations, or financial crises; some permanently, by increased use of machinery or by the introduction of processes beyond their skill. For these much may be done. Provided there is sufficient federal organisation to prevent overlapping and waste, the diversity of the remedies applied and the free scope for individual effort and inquiry are actual advantages. Relief works—strictly temporary and limited—labour registries for those who are known as good and honest workmen, greater self-restraint on the part of the public with regard to caprice in changes of fashion and procrastination in giving its orders, more intelligent foresight, and a less self-regarding energy on the part of manufacturers in the matters of over-production and cut-throat competition, will tend to steady the demand for workmen, to increase the fluidity of labour, and to make it more easily transferable from place to place; and in such ways we may tide a man

over evil times without either withdrawing him from his trade or teaching him to look for permanent help not to himself but to the State. In a civilised community want ought rarely to be so imminent, as to leave no time for inquiry: nor is there any difficulty in the way of remedial agencies which deal with the unemployed, greater than the fitful support which they get from the public. Impulsiveness and sentiment are the charitable public's worst faults. They give to the person who can make the wryest mouth; and only by drawing tears from their eyes can coin be coaxed from their pockets. Yet there is no greater injustice than to confound the honest and capable unemployed with the professional out-of-work, or the migrating artisan with the casual loafer. At the same time, without organisation of remedial agencies (which involves regular and uniform support), and without intelligent sifting of applicants, the first is deprived of what to him would be friendly help, in order that it may be lavished on the second in the form of demoralising alms. There is a business in giving money as in making it, and the best philanthropy is often the most professional. This business Mr. Drage understands very well, and he can, if he will, do much to commend it to the public. He could take up no more useful task. Let us hope that in the promised treatises, which are to supplement the present one, he will remember this business a little more and himself a little less, and so worthily obliterate the memory of this regrettable self-injustice.

J. A. HAMILTON.

*On the Art of Writing Fiction.* (Wells Gardner, Darton & Co.)

HERE is a little volume consisting of eleven essays all dealing in a more or less practical way with the methods and aims of fiction, and the eleven authors are well-known novelists or tale-writers. Among them may be noted Mr. W. E. Norris on "Style in Fiction," Mrs. Parr on "A Story to Tell," Mrs. L. B. Walford on "The Novel of Manners," the Rev. S. Baring-Gould on "Colour in Composition," and so on; so it need hardly be said that the book is exceedingly interesting, for with such scribes and such themes lack of interest would be all but impossible. Nor can a competent literary worker in any field write of the methods of his craft without being not merely interesting but instructive also. And yet I think that the able writers who have collaborated in the production of the volume largely fail (indeed, the failure is inevitable) to achieve the special kind of instructiveness at which they nominally aim. These papers are really addressed to the literary beginner—that sort of literary beginner who writes letters to eminent novelists, saying, "I, too, want to write a novel, and I shall be grateful to you if you will tell me how I am to set about it: what I am to do and what I am to avoid." Of course, it is, as Mr. Zangwill some time ago remarked, only the weaklings who do this kind of thing. The really strong beginner, from whom something may rationally be

expected, does not write a letter: he writes his novel instead, and in writing learns what he desires to know, and what the eminent novelists, with the best intentions in the world, could not have told him. Therefore, howsoever wise a book of this kind may be, it must always be characterised by a certain ineptitude: to use a colloquial phrase, it will be wholly or largely up in the air. Mr. Norris, who adds humour and good sense to his many other admirable gifts, is quite alive to this fact, and does not take too seriously the educational efforts made by himself and his companion instructors. Like Abraham Lincoln, he makes his point in a "little story":

"In a certain country house there was a Scotch cook whose scones were beyond all praise. Implored by a Southern lady to reveal the secret of her unvarying success, she replied, after long consideration, 'Aweel, mem, ye just take your girdle, ye see, and—and make a scone.' Quite so: you just take your pen and paper and—and write a novel. No directions could be more beautifully succinct; but, unfortunately, it is almost as difficult for a writer who has reached a point of moderate proficiency in his calling to say how this is to be done as it was for the cook to explain how scones ought to be made."

Mr. Norris would have been nearer the mark if, instead of writing "almost as difficult," he had written "quite as impossible." But he could hardly be expected to exhibit a candour which would have stultified himself and all his fellow contributors; for, if a competent novelist is really powerless to tell how a novel is made, what *raison d'être* has a manual of the art of writing fiction?

At first sight the difficulty of the task seems lessened by splitting up a big problem into a number of small ones. If no one can formulate a short and easy method for the writing of successful fiction, it may nevertheless be quite possible for Mr. Norris to instruct the beginner in the matter of style, or for Mr. Baring-Gould to teach him how to get colour into his composition, or for Mrs. Parr to impress upon him the importance of having a story to tell. But, alas! though these topics are indeed smaller than that of the production of fiction as a whole, they are far too big to be adequately or helpfully treated in the chapters of a little book which contains fewer than 150 pages. Each really demands a treatise to itself; and, therefore, to say that these essays consist of generalities which are admirably sensible, but which give no practical assistance, and meet no practical difficulty, is not to censure their writers or to disparage their work: it is simply to state a fact of which they must be as well aware as anyone else can be.

For example, Mr. Norris's own paper covers fifteen pages, and capital reading it is from its first page to its last; but it contains only two thoughts that can be of positive service to the beginner. One is that "naturalness" in writing does not come by nature, but is a result of study and labour; and the other that the tyro, if he be wise, will put away all temptations to be brilliant and original, and strive solely to be lucid. These are true words of wisdom,

but even here, if the beginner asks, "How am I to study naturalness and gain lucidity?" he gets no answer to his question. How could he? Ends may be indicated in fifteen pages; means could be expounded only in ten times that number.

Every now and then the reader lights upon a sentence which inspires the hope that something really practical is just ahead of him. Thus, Mrs. Macquoid, in her essay on "Vision in Literature," writes as follows:—

"Earnest literary students may greatly help themselves at the outset by using certain tests in trying to make sure whether they have or have not any portion of the gift without which perseverance will only lead to disappointment. It may not be possible to teach the art of writing novels; but one may try, as well as one can, to help beginners to find out for themselves whether they have or have not 'natural faculty' for this calling."

Now this is really something. A system of self-measurement which would enable the beginner to ascertain whether his dimensions were those of the born novelist might not in all cases be a sweet boon, but it would certainly be a useful one. What will be the disappointment of the student when he finds that Mrs. Macquoid makes no attempt to supply it! She simply cites several striking examples of "vision in literature," and summarily adds that

"if, after many trials, he [the beginner] cannot call up a picture which is at the same time distinct and true to Nature, he had better bring himself to believe that his attempt is not a creation of the imagination; it is at best but a passing fancy not worth the trouble of writing down."

Thus does Mrs. Macquoid promise bread and provide a stone.

The essay which seems to me most practically serviceable is Mr. Baring-Gould's paper on "Colour in Composition," because in it he gives the naked facts of experience. Mr. Baring-Gould apologises for being autobiographical; but, as a matter of fact, the other writers ought to apologise for *not* being autobiographical. When he tells us the story of the inception of such novels as *Mahalah*, *Urith*, and *The Queen of Love*; when he further tells us that his backgrounds are always drawn from memory rather than from immediate vision, because on the spot he finds his imagination fail him; when he describes (pp. 40, 41) the growth of a colour picture in black and white—we have something helpful because tangible; and tangibility is the one thing wanting in most of these pleasant pages. Readers of Mr. Baring-Gould's specially picturesque novels will find something to interest them, and to bear out their own impressions, in one of his autobiographical statements.

"It may not be with others as with myself, but with me it is always the scenery and surroundings that develop the plot and characters. Others may work from the opposite point, but then it seems to me they must find it hard to fit their landscape to their *dramatis personae* and to their *dénouement*."

After Mr. Baring-Gould, the writers whose utterances come nearest to being really educational are "Lance Falconer" and Mrs. Molesworth, who treat of the depart-

ments of fiction which they have made specially their own—the short story and the story for children. On these topics there could hardly be more trustworthy authorities than the author of *Mademoiselle Les* and the author of *Carrots*. Unfortunately, however—or ought I to say fortunately?—the goodness of these two papers is of a kind to which sampling by quotation would do less than justice; they must be read—and we hope will be read—in their entirety by those beginners in literature who have a personal interest in the subjects with which they deal. Even more useful still, because it is addressed not merely to tyros in fiction, but to those who are ambitious to succeed in any branch of literature whatsoever, is the article, by Mrs. L. T. Meade, entitled "From the Editor's Standpoint." True, Mrs. Meade has less to say about what to do than about what to avoid; but in a path so plentifully riddled with pitfalls as is the approach to the great highway of letters, a friend who will simply direct the way-farer how to pick his steps is a friend in need and indeed. Nowadays the preliminary to finding a welcoming publisher is to find an appreciative editor; and Mrs. Meade, who has been an admirable editor herself, can at any rate tell the aspiring scribe how not to do it. How to do it he must learn for himself.

Whatever be the defects of this little book as an educational manual, it is an interesting contribution to literature, and it can be honestly commended to all lovers of pleasant reading.

JAMES ASHCROFT NOBLE.

#### FEILBERG'S DICTIONARY OF JUTLAND DIALECTS.

*Bidrag til en Ordbog over Jyske Almuesmaal.* Af H. F. Feilberg. Udgivet af Universitets-Jubilæets Danske Samfund. Første Bind. A—H. (Copenhagen: Thieles Bogtrykkeri.)

THE affinities between the Jutland dialects and the English spoken in what was once known as the Danelagh are so close, that this work claims a hearty welcome from English scholars, and the more so when some special features in its plan become known. The author, Pastor Emeritus H. F. Feilberg, though a graduate in arts, philosophy, and theology of the University of Copenhagen, makes no claim to profound learning. For nine years in Sleswick and over twenty-three years in West Jutland he has been absorbed in his work as a clergyman of poor country parishes, and has had neither time nor money to consult many learned works. But from the first he was deeply interested in those among whom his life was cast, and so, drawing his materials from the mouths of the peasants themselves, he has made a more valuable contribution to human knowledge than would have been possible had he been more of a student of books and less a student of men. While still a young bachelor in Angel (South-East Sleswick), he was a welcome guest in the farmhouses of his parishioners, and would there tell ghost story or saga and do his best to lead

the conversation into channels where he might gain information respecting superstitions, beliefs, and the inner life of the people. Thus he gained his materials for his first book *Fra Heden* ("From the Heath"). Twenty-six years later (1889) came his second book *Dansk Bondeliv* ("Danish Peasant Life"), which is similar in subject, but embodies his experience in South-West Jutland. The hope expressed in the preface that the peasants would recognise the book as "flesh and bones of their own" has been amply realised by a large sale among the people themselves.

This Jutland Dialect Dictionary was to have been compiled by the late Prof. K. Lyngby, of Copenhagen, who died suddenly about twenty years ago, leaving behind him the collections he had made for his intended work. To these collections his old college friend, Pastor Feilberg, had made frequent contributions; and so it was urged upon him that no sense of his lack of philological training should deter him from going on with his friend's work, especially when it was considered how intimate was his knowledge of peasant ways and speech. Early in 1877 he first put pen to paper, and at the close of last year his first volume issued from the press.

The dictionary is not one of curious, scarce words only, but of the whole Jutland speech. The leading word is taken from the king's Danish, or spelt as it would be in the king's Danish. In giving the exact sound of each dialect word in the various parts of the country, the author has followed the phonetic system elaborated by Lyngby, not because he was insensible to the improvements of Sweet in this country and of Jespersen in his own, but because he felt the danger of changing his plan in the middle of his work, with only limited time and strength before him. Full particulars of locality and inflection are given, the verbs in particular being set forth in great fullness, some of them (e.g. "give") in as many as twenty or twenty-five paradigms. The word is next exhibited in phrases, proverbs, puns, witticisms, and ballads in the different dialects, so as to present a small picture of the peasant's ideas and ways of thinking. For instance, "Thank thou God, it is not thy horse," are the words of sympathy addressed to a peasant so poor that he will find it easier to get a new wife than a new horse. And in the saying, "Better well seduced than ill married," we can see that the faithful lexicographer has been more than a match for the clergyman with his keen sense of the proprieties.

Whenever the word under treatment enters into customs, superstitions, sagas, riddles, and jests, an attempt is made by quotations and full references to illustrate the Danish folk-lore by that of Norway and Sweden, England and Germany, the Latin and the Slav peoples. From thirty to forty English books are in this way laid under contribution. Perhaps the only other work carrying out the same plan is Staub and Tobler's *Schweizerisches Idiotikon*. So thoroughly has Pastor Feilberg executed this part of his plan, that if some one of the longer articles were taken,



e.g., "cat," "dog," "tree," "Christmas," or "Twelfth Night," it would form the nucleus of a paper for a Folk-lore Society meeting. In this way all the leading points in popular beliefs and customs have been recorded and illustrated.

At the end of each article comes a short notice of the cognate words in Norse, Swedish, Icelandic, High German, Low German, and English. To carry out this part of his plan more fully, lay outside the writer's purpose. He has had to be careful lest the better should prove the enemy of the good.

Pastor Feilberg has derived much help from collections which friends, chiefly country teachers, have made for him, and also from the peasants that come from every part of the country to the *Folkhøjskoler*\* in the winter. In putting his materials into shape for the press, which has involved the writing of some hundreds of thousands of slips, he has worked single-handed, and must therefore be complimented on the successful execution of so large a portion of his task. Its completion within a reasonable time has been greatly helped by the offer some years ago of a University society to charge itself with the expense of printing, and more recently by a life-pension conferred by the Danish government. In further recognition of his labours, Pastor Feilberg was one of the recipients of honorary degrees on the occasion of the silver wedding of the Crown Prince of Denmark.

J. S. THORNTON.

#### NEW NOVELS.

*Disillusion.* By Dorothy Leighton. In 3 vols. (Henry.)

*A Choice of Evils.* By Mrs. Alexander. In 3 vols. (White.)

*The Catch of the County.* By Mrs. Edward Kennard. In 3 vols. (White.)

*Bruno the Conscript.* By Marie Hutcheson. (Hutchinson.)

*Catherine.* By Frances Mary Peard. (Innes.)

*In a New World.* By Mrs. Hans Blackwood. (Hurst & Blackett.)

*A Journey in other Worlds: a Romance of the Future.* By John Jacob Astor. (Longmans.)

*The Wedding Garment.* By Louis Pendleton. (Boston, U.S.: Roberts.)

THERE is a distinct vein of originality in Miss Leighton's *Disillusion*—"a story with a Preface"—and yet it is far from perfect in literary execution. With the root of the matter in her, however, the writer will doubtless go on to acquire greater skill and finish. As for the narrative itself, it seeks to grapple with some of the moral and intellectual aspirations of the time. Mark Sergison and Linda Grey were members of the Spade Club, so called because its keynote was work—devoted work for the race, and not for the selfish individual. Mr. Car-

penter, the author of *Towards Democracy*, has supplied the name of the club in his sentence, "A spade will serve." Sergison was moved in turn by Browning, Carpenter, Whitman, and Swinburne. He wrote a successful play, in whose composition he had received assistance from Linda. These companions were friends, not lovers. The women "Spades" accepted the woman question, but not divided skirts and platform speaking. They sought to elevate woman as a whole, and to raise man's ideal of her. Alas! for Sergison, there breaks in upon his life a vision of beauty in the shape of Celia Adair, the fascinating daughter of a British diplomatist. Although she has had some love passages with the handsome but worthless Alec Watson, she speedily manages to hold Sergison in thrall. Then ensues a struggle between his duty to the race, which is continually pressed upon him by his sister "Spades," and his growing passion for Celia. Ultimately Sergison marries the latter, and devotes himself to the profession of journalism, first in Paris, and subsequently in London. As a matter of fact, the couple were never suited to each other. Sergison's affection was genuine enough, but his wife's was not; so the process of disillusion speedily began. After showing great heartlessness towards her child, and also towards her husband, Celia eloped with her old lover, Alec, only to find out in a few weeks his utter selfishness. Then she returned to her faithful husband, at a moment when the latter had just discovered that Linda Grey indulged a passionate love for himself. There are several embarrassing scenes towards the close. Linda escaped from one of them by "throwing on a cloak and hat, and plunging recklessly into the impenetrable fog." Meanwhile Celia dies, and the novel closes uncertainly with regard to Sergison and Linda. In the dearth of really striking novels, *Disillusion* is deserving of praise, not so much because of its fulfilment as of its promise.

Mrs. Alexander would scarcely have earned her deserved reputation with *A Choice of Evils*, which falls below her level both in conception and execution. Janet Rowley, a beautiful human flower adorning the country village of Langford, is seen by Randal Palliser, the head of one of the best county families; and as they are filled with a mutual passion, an engagement ensues. Janet's father, a retired naval captain, is also a man of good connexion; and although his daughter leads a retired life, she soon shows that she is fitted to adorn any sphere. She has had a girlish attachment to Maurice Winyard, the vicar's son, who goes out to India, but the attachment has been deeper with Maurice than with Janet. The latter ultimately marries Palliser, who begins to make his mark in the political world. But his love for Janet soon flickers out, and matters are made worse by the sudden appearance on the scene of Palliser's first wife, whom he believed to be dead. Mrs. Alexander says nothing about bigamy, but the law would have done so. What Palliser does in this case is to start an action for divorce against his first wife; and conclusive evidence being readily forthcoming, he

obtains a decree. He then hopes that Janet will re-marry him, but since there is now no love on either side, she absolutely declines to do so. She loses wealth and position by this, and her action is severely criticised by those who are ignorant of the real facts; but in the end she justifies her step in the eyes of the world. The selfish Palliser then marries a lady of title, who is able to help him on in the political sphere, and Janet is wooed and won by Lord Darrell, a nobleman who has befriended her all through and admired her sterling character. The novel is rather one of incident than of character, though Janet and her old father are somewhat carefully drawn. But, taken altogether, we cannot regard the story as striking or powerful.

Mrs. Kennard has not been so successful as usual in *The Catch of the County*. The story is lively enough, and the movement is well sustained; but there is an air of unreality in the whole affair, as though it had not been written from inspiration. Young Lord Moor succeeds almost in the outset to the Marquisate of Heatherlands. The family had the royal blood of Scotland in its veins; it possessed many fine seats, and a rent-roll of nearly £60,000 a year. The late marquis was a statesman, and was named for the premiership, when he was stricken down with a fatal illness. His widow, still comparatively young, formed ambitious schemes for her son, just of age, including a high matrimonial alliance. He, however, had no political ambition, and fell in love with pretty Mary Mardon, the vicar's daughter. To cure him, Lady Heatherland's brother furthered his amour with the *soi-disant* Princess Bogosloffsky, and the cure nearly overshot its mark. The princess is the one weak feature in the book. She is theatrically introduced, and inartistically depicted all through. We feel that she is an impostor, and no surprise is created when she turns out to be an English girl of low birth and an ex-circus rider. The marchioness repents bitterly of trying to force her son's inclinations, and in the end all ends happily by his marriage to Mary. Some of the political passages of the novel might have been omitted, without detracting from the readableness of the whole.

One of the best short stories we have read for some time is Miss Hutcheson's *Bruno the Conscript*. The features of Italian life and scenery have been admirably seized upon and described. The character drawing is unusually good. Bruno, a young sculptor, whose dreams of future success in art are ruthlessly crushed by the necessity of the conscription, is a figure to haunt one. The story of his brief life, and its premature end, is inexpressibly sad, and yet the mystery and the pain of it seem somehow inevitable. The two girls who love Bruno, but in a different way, are very cleverly posed against each other—the one is beautiful and selfish, yet she is the most beloved of Bruno, whose guileless soul does not fathom her nature; while the other is somewhat plain in appearance, but deep, tender, and true. This transcript of life is ably and gracefully written, and cannot fail to afford real pleasure to the reader.

\* An account of these interesting schools, all but unknown as yet in England, may be seen in the *Oxford University Extension Gazette* for September, or in the *Times* of September 15, 1891.

Miss Peard's *Catherine* is a pretty story of the French Wars. The handsome but rather volatile Catherine has two lovers—George Wilmot, an honest soldier; and Frank Leslie, a sentimental youth with expectations, but no heart. There is a good deal of trouble before right is done. Catherine is severely injured in the hunting field, and when—as she fears—she is disfigured for life, she discovers the utter heartlessness of Leslie, for whom she has thrown over the worthier suitor. Wilmot, however, has never failed her; and when he returns home, after making a name in the Peninsula, he forgives the erring girl, and takes her to his heart. The sketch is slight, but it is written with feeling and true literary instinct.

In a *New World*, if a first work, gives no promise of future excellence. There is nothing to redeem it from the commonplace, either in description or in the drawing of character, and this is fatal to a would-be novelist nowadays. The scene between Daisy and one of her lovers in the chapter headed "Under a Greenwood Tree," is ridiculous. She confesses to his face that she loves him, and yet has not the courage to tell him that she is engaged to another. Difficulties arise which might have been dissipated by a word; and the story at once becomes unreal. The hero inherits a title, and Daisy a great fortune; but neither these facts, nor the numerous Tennysonian quotations, impress us with any feeling that the author has written because she must.

The science of the future enables the characters in *A Journey in other Worlds* to accomplish expeditions through the air, which fairly take one's breath away. But if the author had called his book "The Secret of Apery," he would probably have excited more curiosity, as people would naturally have inquired, "What is that, anyhow?" Apery is a marvellous force, obtained by blending negative and positive electricity with electricity of the third element or state. By charging a body sufficiently with this fluid, gravitation is nullified, or partly reversed, and the earth repels the body with the same or greater power than that with which it attracted it, so that it may be suspended or caused to move away into space. Col. Bearwarden, President of the Terrestrial Axis Straightening Company, Richard Ayrault, a scientific vice-president, and Prof. Cortlandt, LL.D., United States Government expert, visit Mars, Jupiter, Saturn, and other planets in their aerial car, the "Callisto," and are witnesses to some very astonishing things. The objects of the Company, in whose interests they made their "heavenly" excursions, were—to straighten the axis of the earth, to combine the extreme heat of summer with the intense cold of winter, and produce a uniform temperature for each degree of latitude the year round. How they accomplish this "large order"—scientifically—is told by Mr. Astor with a wealth of language and of detail. However, we are glad to find that, after all his gigantic enterprises, young Ayrault had the sense to come back to

Mother Earth, and marry a beautiful girl named Sylvia Preston, who had long been devoted to him.

Mr. Louis Pendleton has made another attempt to pierce the veil in *The Wedding Garment*, "a tale of the life to come." Some of his conceptions are not devoid of originality, but others appear to us to descend into bathos. The author takes us through several intermediate stages of existence after leaving this earth, before the spirit is finally prepared to don the heavenly wedding garment. The general conception of the narrative is admittedly Swedenborg's, but the details are those of Mr. Pendleton. He endeavours to show, by a series of living pictures, what the soul is—that it is the very man himself, who, when he has thrown off the covering of this frail material body, rises higher and higher in the plane of existence. The speculations are interesting in their way; but we are afraid that the average novel reader will not deeply interest himself or herself in the process of manufacturing angels.

G. BARNETT SMITH.

#### CLASSICAL BOOKS.

*A History of Rome to the Battle of Actium.* By E. S. Shuckburgh. (Macmillans.) The translator of Polybius has some obvious advantages in writing a history of Republican Rome; and (though it is odd he should tell us that Polybius wrote a "Universal History") Mr. Shuckburgh's History shows many signs of close intercourse with one of the most robust and best educated minds of antiquity. It is shrewd and impartial; its statements are carefully weighed and guarded; and we are fairly surprised at the quantity of matter for which Mr. Shuckburgh, writing of 700 years in about 700 pages, has found room. Our knowledge of Roman history has made a long-continued advance on the constitutional side; the military history is fairly well understood, except the details of the defence of frontier provinces. What we now want most is a re-appreciation of the great men and the emperors of Rome—the two terms not being synonymous. Baring Gould's *Cæsars*, suggestive and clever, was not the work of a specialist. Unfortunately, Mr. Shuckburgh has not chosen to go far into these problems. We find his history weak or even dull on the great men, and on the legends too. The men do not seem quite alive; and the legends are indicated, rather than told, in a somewhat wooden way. We cannot even make out clearly whether he accepts the current statements about the Kings and about the early Republic; he tells both, but with reservations which will not let us see the bottom of his mind. But other aspects of Roman affairs he has treated with great success, giving a useful *resumé* of the present state of knowledge. Wishing to present vividly "the wonderful story of the gradual extension of the power of a single city over so large a part of the known world," and holding it "impossible that a history of Rome can be other than a warlike one," he has written a distinctly military history. He has much to tell on the military politics of the Mediterranean, on the strategy of Roman campaigns, and on the tactics of Roman battles. With all this goes necessarily a careful attention to geography, and his little maps are numerous. But the internal development of the conquering Republic is not neglected. The constitutional history is traced, sometimes over doubtful ground; but the reader has fair opportunities

of judging for himself, for Mr. Shuckburgh's method is argumentative and thoughtful, rather than didactic. Space for so much matter (there is more detail than in Prof. Pelham's recent History) could only be found by skill in the art of leaving out. The result is a school history of merit, well proportioned, and nearly complete so far as it goes. But Mr. Shuckburgh, who urges the essential unity of Roman history and teaches that its successive periods are inextricably connected, must regret the necessity of leaving off at the battle of Actium. It is true that the constitution which he has traced so far was then broken down; but its ruins were used to build a new one; and it is ill stopping at the moment when, after a century of civil war, "a statesman had been found capable of re-modelling the constitution and organising the vast empire."

*The "Wasps" of Aristophanes.* By C. E. Graves. (Cambridge: University Press.) The "Wasps"—so Mr. Graves informs us—had, at the time when he began editing it, "been more neglected than any of those [plays of Aristophanes] which are commonly read in schools." It is not a happy phrase, but it means, we suppose, that the "Wasps" is not very commonly read in schools. We can well believe that this is true, and are not surprised to hear it. The truth is, that to contemporaries the fun of the "Wasps" was evidently fast and furious; but it is not altogether so to a modern reader: the jests are too technical, too minutely allusive, to have the broad effects which make the "Acharnians" and "Knights" so fit for school reading. The "Clouds" and "Birds" will never lose their charm while Socrates is interesting and romantic extravaganzas fascinates; but the "Wasps" needs very much more effort to appreciate it, and many of its best hits have for ever lost their echo. We entirely agree with Mr. Graves (Introd., p. ix.) that to view the "Wasps" as a satire on "Athenian litigiousness" and the dicastic system in general, is to misconceive its purport: it is an attack on the demagogues, and an endeavour to show the dicasts—that is, the citizens of Athens—that they are being befooled by their leaders. We agree also that "few plays suggest matters of more varied interest." But, for modern readers, we cannot without reserve admit Mr. Graves's dictum that few "contain more genuine fun." It is of the essence of fun to be readily comprehensible; and this is more than can be said of many things in the "Wasps." It was, perhaps, inevitable, in a school edition, that the play should be in some measure expurgated; we rather demur, however, to the liberty (Pref., p. vi.) of altering words in the original—though we are aware that respectable authority may be quoted for it. The commentary appears to us to be thorough and useful, but rather unduly dry. No author suffers more than Aristophanes by being treated too formally: it is his perception of this that makes the present Rector of Lincoln College so felicitous an annotator of the comedian—and Mr. Graves would have done well to trample down the scruples (Pref., p. vi.) which have debarred him from consulting Dr. Merry. There are, we think, too many notes which really only save the use of the lexicon—e.g., those on ἀνδράς (l. 910) βούταις (l. 1206) τρέφους and διαίταν (l. 1102): it is, we suppose, too late in the day to object to the form of one note on l. 213—"Lid. and Scott make it [στίλη] represent stilla, which the ἴ is opposed to." But we have not observed any cases, in the commentary, of omitting or slurring difficulties, though Mr. Graves is apt to give us two or more ways of taking a passage without revealing his preference.

*Verse Translations from Greek and Latin Poets.* By Arthur D. Innes. (Innes.) This



little volume of classical translations is at once pleasant and provoking. It is pleasant, as being written with taste and a good deal of metrical skill and poetic diction: it is provoking, as consisting in the main of pieces so short and even fragmentary, that we never seem to get a full notion of the genius of the original writer, nor a sustained exhibition of Mr. Innes' power as a translator. The verses were written, he tells us (Pref., p. 7), "for the most part as 'fair copies' for schoolmasters who wished to help their pupils to realise that poetry may lurk concealed behind difficulties of grammar and vocabulary." For that object they are excellent; but for people reading them under more favourable conditions, they are sparks, not a satisfactory fire. There are thirty-four of them, representing, in all, nine Greek and six Latin poets. Homer is unrepresented, and so is Pindar: Lucretius is absent, and Ovid; but Claudian appears, and Martial no less than six times, to Horace's once and Virgil's twice. This is not, it is clear, adequately representative, nor does Mr. Innes claim that it is: but yet we think that Latin and Greek literature have some claim, if shown by excerpts, that their master-poets shall have a chance. None the less, even out of lesser poets, Mr. Innes makes very pretty poetry. Here, e.g. (p. 19) is a part of Claudian's "Old Man of Verona," under the title of "The Yeoman," translated with great skill into the metre of "In Memoriam":—

"Small skill in things of State has he—  
He scarce has seen the town hard by;  
In unchecked sweep of air and sky  
He finds his simple pleasure free.

"By changing crops the years he tells,  
Not by the names the consuls bore:  
He marks the autumn by her store,  
The spring-tide by her blossom-bells.

"The fields that saw the sunset glow,  
They see the morning glory shine,  
And measure out the day's decline  
By the same arching sky they know."

The same metre is adopted in rendering Propertius' "Poet's Death" (*El.* iii., 5; pp. 44–9), and shows Mr. Innes at his best, in both cases. In blank verse, he is less evenly good, though always vigorous. Here is a passage from the beacon-race in the "Agamemnon" (p. 59):—

"To far Euripus' streams the beacon light  
Shot with its signal to Messapus' guards:  
Their answering fire still flashed the tidings on,  
Who set the high-piled heather ere ablaze;  
The mighty torch, unflagging, leaped the plain  
Of far Asopus, like a gleaming moon,  
On to Cithaeron's rock, and roused once more  
A fresh successor of the news-fraught flare."

This is vigorous, but monotonous: and "news-fraught flare" seems to us unnatural English. One of the happiest efforts in the book is (p. 69) "Counterfeit Coins"—a version of Aristophanes' "Frogs" (*Il.* 718, κ.τ.λ.). Neat also (p. 95) is the finale of Martial's rap on the schoolmaster's knuckles.

"So let them go, the girls and boys,  
O man of endless spouting;  
D'you want as fee to hold your noise  
What now you're paid for shouting?"

## TWO VOLUMES OF VERSE.

*Love's Music and other Poems.* By Annie Matheson. (Sampson Low.) These are gentle verses, sung with a voice which, if not very strong or highly trained, is always soft and clear. It is evidently a sincere pleasure to Miss Matheson to write verses, in which she can express her deeper feelings and set her sweeter thoughts to music. The first of these poems is called "A

Christian Lyric," and the name would not be unfit for the rest of them. It is love, Christian love, which is her favourite theme: the love which makes the world beautiful and joyful in spite of storms and pain, and will make the afterworld perfect. In some verses, called "Pastor Ignotus, his Plea for Cremation," the faith in this love finds perhaps its strongest expression. With a boldness which is scarcely the characteristic of her muse, she cries:

"Then burn my body to the glory of God,  
Nor let it moulder under daisied sod  
In hid corruption; Love, who gave it me,  
Knows well how satisfied my soul will be  
With that of which it is the semblance dim."

This great love, "who seals dead faces with his smile," as she beautifully sings, is, of course, the love whose music gives its name to the book, and also to the lyric of which we give the concluding stanzas:

"Love measured once the gulf 'twixt heaven and hell,  
Where clashed confusions of His broken law,  
Till unity in sweet diversity thrilled  
Order and time and sequence that He willed,  
And, through the sacrifice which He foresaw,  
The mighty triune chord in music fell.

"In music fell? In music, deepening, rose.  
Through all the unmeasured, boundless universe,  
The law of love, in its relentless might,  
Binding in one remotest depth and height,  
Awakened, even in man's most bitter curse,  
Blessing and hope and joy's more joyful close.

This is a fair specimen of Miss Matheson's more serious verse; but it is all serious and, what is more wonderful in these days, joyful at the same time.

*Idylls and Lyrics of the Nile.* By H. D. Rawnsley. (David Nutt.) The tourist on a Nile steamer may perhaps find some pleasure in the perusal of Mr. Rawnsley's quaintly got up little volume; but we fear that it will scarcely appeal to the Egyptologist, while the ordinary reader will be repelled by the names of gods and kings with which the pages are plentifully besprinkled. And it must be confessed that dynastic lists and titles, even Egyptian ones, however interesting from a scientific point of view, do not lend themselves readily to poetical treatment, and Mr. Rawnsley's treatment is not always poetical. With the Dancing Dervishes he deals, no doubt unintentionally, somewhat in the style of Alice in Wonderland:

"Each brother of the holy band  
Spun in and out with lifted hand,  
A teetotum no longer man."

And such an ordinary event as the ascent of the Great Pyramid is described in a poem opening as follows:—

"I climbed great Chufu's giant stair,  
I felt the anguish of the stones,  
Loud lamentation filled the air  
And cries of vengeance against thrones."

Other tourists besides Mr. Rawnsley have felt the "anguish of the stones" before they reached the top of the Great Pyramid; but, in justice to Cheops, it must be allowed that a giant stair for weary nineteenth century legs formed no part of his original design. Mr. Rawnsley is at his best in his sonnets, three of which have already appeared in the pages of the ACADEMY; and a really high level of thought and expression is reached in that entitled "The Afterglow," which has a faint echo of Philip Bourke Marston. There are occasionally felicitous images in the poems, such as: "Land of life, where death is but a deep, warm slumber, a communicable dream," and the poem on "Nile Boats" is a graceful piece of word-painting.

## NOTES AND NEWS.

MR. WILLIAM WATSON'S new volume, which will shortly be published by Mr. John Lane, is to be entitled *Odes and Other Poems*. The verse printed within the last few months in the *Spectator*, the *Daily Chronicle*, and the *Yellow Book* will be included in the volume. The same publisher is preparing Mr. Arthur Christopher Benson's new volume of poems, which, like his book of last year, is largely nature poetry.

MR. GOSSE'S new volume of poems, entitled *In Russet and Silver*, will be published by Mr. William Heinemann on October 20. The volume is dedicated to Mr. Robert Louis Stevenson, under a name by which he is known to the Samoa natives—*Tucitola*, which is "The Story-Teller."

MESSRS. RICHARD BENTLEY & SON have in the press what may be called an "édition définitif" of *The Ingoldsby Legends*, of which their firm were the original publishers. It has been prepared by Mrs. Edward W. Bond, the daughter of the author, who contributes a brief memoir, a bibliography, and occasional notes. It will contain the illustrations on steel of Cruikshank and Leech, and those on wood of Tenniel, De Maurier, Doyle, and others, together with a reproduction of a water-colour by Cruikshank hitherto unpublished, and a portrait of the author. It will form three volumes, demy octavo.

MESSRS. CHAPMAN & HALL announce an "édition de luxe" of *Oliver Twist*, illustrated with reproductions of twenty-six water-colour drawings by Cruikshank.

MESSRS. MACMILLAN & CO. will publish very shortly *Tales of the Punjab told by the People*, by Mrs. Steele, with illustrations by Mr. J. Lockwood Kipling and notes by Major R. C. Temple.

MESSRS. MOLESWORTH'S Christmas book for the coming season is called *The New Home*. The illustrator, as for three or four years past, is Mr. Leslie Brooke.

MR. RIDER HAGGARD'S new novel, *The People of the Mist*, will be published by Messrs. Longmans before the end of the present month. It will be in a single volume, with sixteen full-page illustrations by Mr. Arthur Layard.

THE series of articles, entitled "Thirty Years of Shikar," which Sir Edward Braddon, formerly of the Oudh Commission, has been contributing to *Blackwood's Magazine*, will shortly be published in volume form, with the addition of numerous illustrations.

MESSRS. SAMPSON LOW & CO. will publish this month *The Sherman Letters*, being the correspondence that passed between the two brothers, General Sherman and Senator Sherman, during the period from 1837 to 1891, edited by Mrs. Sherman Thorndike, and illustrated with portraits.

MR. HENRY FROWDE, of the Oxford University Press, announces for Advent a handsome royal quarto volume, entitled *The Church Lessons Bible for the Reading Desk*. It will be a complete Bible with Apocrypha, printed in large-faced new type, and the Proper and Daily Lessons will be marked by boldly indenting large capital letters and dates into the text.

MESSRS. CASSELL & CO. have had in preparation during the past two years a very complete work on cookery, which has been prepared under the direction of Miss Heritage. It will contain a preface by Léonard Grunenfelder, chef at the Grand Hotel, formerly of the Reform Club, and will be illustrated with coloured plates and wood engravings.

MR. J. A. STEUART'S romance, *In the Day of Battle*, the appearance of which has been postponed to permit of simultaneous issue in America, will be published by Messrs. Sampson Low on October 20.

MESSRS. ISBISTER & Co. announce for early publication *Birds of the Wave and Woodland*, by Phil Robinson, with fifty full-page and other illustrations by Charles Whympers.

MR. NUTT'S announcements for the present season include a book of verse, *Poems: Old and New*, by Mr. George Cotterell. Among the newer contents of the volume are verses which have appeared in the ACADEMY and in the *Spectator*. Mr. Cotterell was the author of *The Banquet* (Blackwood), an anonymous satire in verse published several years ago, which passed through two editions.

MESSRS. J. M. DENT & Co. are about to add the novels of Miss Ferrier, in six volumes, to their series of reprints. They will be edited by Mr. Brimley Johnson, who has obtained some new biographical material from Miss Ferrier's family, and made a selection of eighteen unpublished letters from her correspondence for the Introduction. The books will be illustrated by Miss Nelly Erichsen, and will contain two portraits, never before reproduced. The same firm announce a collection of "Popular British Ballads: Ancient and Modern," in four volumes, chosen by Mr. Brimley Johnson, and illustrated with over a hundred drawings by Mr. Cubitt Cooke. Vols. I. and II. will contain the best Traditional Ballads of England and Scotland, with a small group of Peasant Ballads still sung in country districts. Vols. III. and IV. will contain selected modern experiments in the art of ballad-writing by English, Scotch and Welsh poets (including living writers), and a mixed group of Irish Ballads. The spelling of the old ballads has been modernised, and they are arranged in groups according to the collection in which they were first included.

MESSRS. WARD & DOWNEY expect to have the illustrated edition of the Hon. Roden Noel's *Livingstone in Africa* ready by the middle of November. Miss E. H. Hickey, who has written the preface, will lecture on "The Poetry of the Hon. Roden Noel" at Toynbee Hall, on Saturday, November 3, and at Newnham College, Cambridge, towards the end of November.

UNDER the title of *The New Floreat: a Letter to an Eton Boy*, Messrs. Wells Gardner, Darton & Co., will publish immediately a little volume on Christian Socialism, by the Rev. the Hon. J. G. Adderley. It is especially addressed to the future landholders and lawgivers of England.

MISS E. NESBIT and Mr. Oswald Barron have written a volume of stories, entitled *A Butler in Bohemia*, which Mr. Drane will publish in a few days in his "Canvas Library." The book is dedicated to Mr. Rudyard Kipling.

THE Midland Educational Company announce a third volume in their series of "Historic Counties," dealing with Staffordshire. It is written by Mr. Robert K. Dent and Mr. Joseph Hill, and will be abundantly illustrated with reproductions of views, buildings, portraits, maps, and historic documents.

MR. JOSEPH HATTON'S new novel, "The Exile's Daughter," written for the Tillotson Syndicate, begins to-day in *The Bristol Times and Mirror*, and other journals in England, America, and the colonies. It will be issued in volume form in the spring of next year by Messrs. Hutchinson in London, and Messrs. Lippincott in America.

THE first edition of Miss Banks's *Campaigns*

of *Curiosity* has already been exhausted, and a second edition is now in active preparation.

THE London Ethical Society will resume its meetings at Essex Hall, Strand, on Sunday next, October 14, at 7.30 p.m., when Mr. Bernard Bosanquet will give a lecture on "Socialism and Natural Selection." The new president, Mr. R. B. Haldane, has chosen "Hegel" for the subject of his address. Among the other arrangements are: "Tolstoi's *Kingdom of God*," by Miss M. S. Gilliland; "Mr. Kidd's *Social Evolution*," by Mr. J. A. Hobson; "The Real Issue before the School Board Electors," by the Rev. W. Copeland Bowie; and "Lessing," by Mr. F. H. Peters.

MR. RICHARD GARNETT delivered an address in the Leek Town Hall, as president of the Nicholson Institute, on Monday last, on "The Association of Literature with Art and Science."

At the annual meeting of the North Midland Library Association, held in Nottingham on October 4, Messrs. Herne, Radford, and Dent were elected president, vice-president, and treasurer, and Mr. Potter Briscoe, public librarian of Nottingham, was elected honorary secretary.

THE current number of the *Author* prints a comparative table of the novels published during the twelve months from September to August in each of the last three years. While the total number of novels has increased from 403 to 603, it appears that this increase is almost entirely confined to single volumes, which have multiplied by just 50 per cent.

#### UNIVERSITY JOTTINGS.

IN a Convocation held at Oxford on Tuesday, the Rev. Dr. J. R. Magrath, Provost of Queen's, was admitted Vice-chancellor, on the nomination of Lord Salisbury, the Chancellor of the University. The usual Latin speech, reviewing the academical history of the past twelve months, was delivered by Dr. Boyd, Principal of Hertford, who has held the office for the past four years. We may add that the next head of a house in order of seniority, is Dr. Inge, Provost of Worcester.

AT Cambridge, it is the custom for the retiring Vice-chancellor to deliver an address in English, which is duly printed in the *University Reporter*.

MR. CHARLES WOOD, professor of harmony at the Royal College of Music, has been elected to a fellowship at Caius, Cambridge, of which college he was formerly organist-scholar.

PROF. WESTLAKE'S lectures at Cambridge during this term will be on "Neutrality, with special reference to the Leading Cases."

PROF. EDWARD DOWDEN, of Dublin, proposes to deliver a course of six lectures at Cambridge during the present term, beginning on October 23, as Clark lecturer in English literature at Trinity College. The subjects of the several lectures will be: (1) "Writers on Education in the Sixteenth Century"; (2) "Elizabethan Romance"; (3) "The English Pastoral"; (4) "Ben Jonson, the Principles of his Literary Art"; (5) "Ben Jonson, as a Critic of Life and Study"; (6) "The Masque."

MR. ISRAEL GOLLANCZ is delivering two courses of lectures this term at Cambridge, to candidates for the Indian Civil Service—on "English Dramatic Literature, 1558-1603," and on "Authors of the Sixteenth Century."

MR. FOSTER WATSON has been appointed lecturer on education at the University College, Aberystwith.

At the recent examination for the Indian Civil Service, six natives of India were success-

ful, being the largest number on record. Two of them are Muhammadans (one from Karachi), and one a Parsi; the others are Hindus, of whom one came from the Punjab, and the other two from Calcutta. Southern India seems to be altogether unrepresented. In this connexion, we may mention that the new Mir of Khairpur has lately given Rs. 60,000, in memory of his father, to found scholarships at the University of Bombay, tenable by Muhammadans from Sind.

WE have received a prospectus of the Graduate School of Harvard University, consisting of a pamphlet of thirty-six pages, which we commend to the attention of those who are framing schemes for research degrees at both Oxford and Cambridge. It appears that the Graduate School at Harvard is open not only to graduates of other universities, but also to others "by special vote." The degrees conferred are—B.A., after a full year of residence and approved study; M.A., after the same, "passed with high credit"; Ph.D., after two years of residence and advanced study; and S.D. (*sic*), after three years of scientific study, of which two must also be years of residence. In the two last cases the degree is given

"not for the mere reason of faithful study for a prescribed time or in fulfillment of a determinate programme, and never for miscellaneous studies, but on the ground of long study and high attainment in a special branch of learning, manifested not only by examinations, but by a thesis, which must be presented and accepted before the candidate is admitted to examination, and must show an original treatment of a fitting subject, or give evidence of independent research."

During last year sixteen persons received the degree of Ph.D.—some *cum laude*, magna *cum laude*, and *summa cum laude*. Among the theses presented were: "Hegelianism and Man," "The Authorship of the Anglo-Saxon Poem, *The Phoenix*," and "The Relation of Carlyle to the German Thinkers, especially Fichte." Finally, we may mention that there are a considerable number of fellowships and scholarships open to graduates, at least seven of which are of the annual value of 700 dollars (£140).

THE Rectorial Address which Prof. C. P. Tiele delivered on the occasion of the three-hundred-and-eighteenth anniversary of Leyden University has been translated by Elizabeth J. Taylor (Luzac). Its title is "Western Asia according to the most Recent Discoveries," and it deals with the significance of the Tel el-Amarna Tablets. At the close Prof. Tiele, whose own chair is that of comparative philology, pleads eloquently that Assyriology should have its own special representative at Leyden, "as in the chief foreign universities." So far as we know, there is only one professor of Assyriology in all the universities of the United Kingdom, and he is endowed with £100 a year.

#### ORIGINAL VERSE.

##### THE CHEVIOTS SEEN FROM THE NORTH.

O LAND of the south, rising up  
Like wine to the brim of a cup!—  
Have I loved my land enough?

I who loathe her shams and shows,  
I who love so well her foes,  
As soon as the Cheviots rose

And I felt beyond that gray  
Reef of hills—oh, I cannot say,  
But even the clouds that lay

Over bits of English plain  
Seemed the veritable main,  
Rich clouds of the harvest rain.

And the light beyond! O land,  
I begin to understand  
Th' insensate love of the banned.

MICHAEL FIELD.



## OBITUARY.

OLIVER WENDELL HOLMES.

NOTWITHSTANDING his eighty-five years, the death of Dr. Holmes is something of a surprise. His cheery, forward look proved that, at heart, he was still young: and it seemed well within the range of possibility that he might live to record what old age is like at ninety years, as he had already recorded it at seventy and eighty.

Dr. Holmes's contributions to literature consist of verses, novels, and works of humour. He wrote medical books also, of some renown in their day, but medical fashions change so quickly that I suppose that day is past. For over twenty years he was a practising physician in Boston, achieving in his profession fair, if not brilliant, success. He is often described as a poet; but, strictly speaking, he was a facile verse writer rather than a poet—the laureate of religious festivals and convivial gatherings. Only a few of his pieces can be fairly ranked as poetry, or are likely to live by any permanent merit of their own. This, of course, does not necessarily condemn them. Written for occasions, their very excellence as occasional poems would militate against their permanence. His three novels—*Elsie Venner*, *The Guardian Angel*, and *A Mortal Antipathy*—are studies in the relation of mind and morals to heredity and early impressions. They are the work of the physician rather than of a poet; for they deal with those abnormal occurrences which, to the poet, are inharmonious, but which the physician terms the beautiful cases. The interest of *Elsie Venner* centres in an unhappy girl whose blood and moral nature had both been contaminated before she was born, because her mother had been bitten by a rattlesnake. In *The Guardian Angel* a taint less gross, derived from an admixture of Indian blood, distinguishes the heroine. The story is less gruesome and, at the same time, less impressive than *Elsie Venner*. In the third novel there is a new departure; for the victim of the "mortal antipathy" derives his trouble, not from heredity, but from an impression given in his childhood. All these books are exercises of the scientific imagination rather than true literature.

For the work upon which Dr. Holmes's fame is most likely to rest we must turn to the "Breakfast-Table" Series and that later book of the same class called *Over the Teacups*. The first two papers of "The Autocrat of the Breakfast-Table" were printed so long ago as 1831-32, in the *New England Magazine*. Then followed an interval of twenty-five years—Dr. Holmes's medical period—which is referred to when the series was resumed in the *Atlantic Monthly*, in the opening words: "I was just going to say, when I was interrupted—." The tone of the "Professor" is more serious than that of the "Autocrat," while in the "Poet" the foibles which the "Autocrat" had severely lashed are treated more tolerantly. *Over the Teacups* gives us the Autocrat, or, rather, the Poet, in his genial old age.

Mark Twain, who ought to be a good judge of humour, has described Dr. Holmes as "easily the first of our [that is, of American] more literary humorists." This, probably, is no more than the truth. He was the last representative of what may be termed the old school of American humour. The still earlier humour of Washington Irving is more graceful and delicate—more British, may we say?—than his. Certainly, it approximates more nearly to that of Charles Lamb and Leigh Hunt than to anything which can be regarded as distinctly American. As a matter of fact, Washington Irving was an American by birth alone, his parentage on both sides being British. On the other hand, the later type of American humour

has a decided flavour of "the Wild West" about it. It is broad and vigorous, rather coarse, always free and breezy. The humour of Dr. Holmes comes between the two. Without the pure and delicate grace of Irving, it has a "literary" flavour which is wanting in the succeeding type.

An attempt—not particularly happy—has been made to "place" Dr. Holmes by linking his genius with that of Charles Lamb. The resemblance between them, if any, is quite superficial, but their difference is marked. As Mr. George William Curtis said of Dr. Holmes's early poems, so we might say of Lamb's most characteristic work: "The high spirits of a frolicsome fancy effervesce and sparkle"; but, while Lamb was essentially whimsical and often capricious, Dr. Holmes, even in his most daring moods, was wary. He was exceedingly sensitive on the subject of his good breeding, and felt he could not afford to forget his manners. If bold, he was not too bold; judicious always, without being false. He was much bound by social usage—a Boston man, having the fear of eminently respectable Boston always before his eyes—and it would have horrified him to have been responsible for those little outrages on the conventionalities in which Lamb took an exquisite delight. Moreover, Lamb's taste was more literary than that of Dr. Holmes, and not in the least scientific; and his touch, like Irving's, was more delicate. It is, in truth, difficult to classify Dr. Holmes at all. He was somewhat of a man apart. He followed no model, and has had no successful imitators.

In public affairs Dr. Holmes took little interest. In these days of strain and stress after "doing something," this may be counted as a fault. I am not sure, however, that it was not really a merit, that he could thus quietly engage himself in occupations essentially his own and leave the guidance of national events to whom it might concern. His function was social. Swift professed that his aim and desire was to vex the world, and not to entertain it. He did both. Dr. Holmes might, with truth, have said precisely the opposite. He was a clever and acute observer of the foibles of mankind, a censor of those "minor morals" called manners. In his discourses there may have been occasional breaches of good taste, and, in common with other men, he had his aversions. But he had no malice and no ill-temper. Even the unfortunate deacon who said "haow" could not have borne him a grudge, so pleasantly did he laugh at him. His ideals were not high. He does not picture for us any transcendent greatness. His attempt to depict Emerson, in his biography, was unsuccessful. But he was a veracious man, possessing "the virtues of fidelity, industry, and good sense," and pretending to nothing beyond his capacity. If he was not an instructor in morals, neither did he profess to be. Excepting scientifically, he scarcely touched upon them in his writings. His appeal was to the intellect. "Beginning in the 'Autocrat,'" says Mr. R. F. Green in his excellent monograph, "there runs, through all, this one idea, this one great determination—men must be brought, on this and all other subjects, to think for themselves. . . . A man's own reason must answer for him." His best books, even while they amuse, provoke thought; and when they are put away, the ideas, more than the laughter, have made an impression.

WALTER LEWIN.

## MAGAZINES AND REVIEWS.

THE *Expositor* for October opens with a well-written exposition by Prof. Lindsay of the theory of the Bible put forward by Prof. Robertson Smith at the time of his trial, as

contrasted with the "common Broad Church view" on the one hand and the "doctrine of the Princeton School" on the other. We must leave it to critical theologians on this side the Tweed to say whether it differs either by excess or defect from their own. Dr. Stalker, at any rate, shows that it is not as yet universally prevalent either in Scotland or in Germany. He gives us a sympathetic sketch of a work by Frank of Erlangen, whom (forgetting Lipsius) he describes as the man who may best be styled the rival of Ritschl. The work is a history and criticism of the newer theology since Schleiermacher, and it includes a thorough criticism of Ritschl from some kind of orthodox point of view. Prof. Beet enters deep waters when he discusses the "Johannine" teaching on the Second Coming, putting side by side the Fourth Gospel and the Apocalypse. There is more thought in Prof. Bruce on St. Paul's doctrine of the Last Things. Mr. Watson discourses eloquently on Judgment according to Type, and Mr. W. C. Allen places us on solid ground when he discusses the meaning of *πρωτοτυπος* in the Septuagint.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- CLARETIE, L. Feuilles de route aux Etats-Unis. Paris: Dentu. 3 fr. 50 c.  
 DÜNCKER, J. Der Grabpalast des Patumenap in der thebanischen Nekropolis. 3. Abth. Leipzig: Hinrichs. 50 M.  
 FAULMANN, K. Geschichte u. Litteratur der Stenographie. Wien: Bernson. 6 M.  
 GILLET, Ph. La Bataille littéraire. Paris: Victor-Havard. 3 fr. 50 c.  
 LAFENESTRE, G., et Eug. RICHTEMBERGER. La Peinture en Europe: FLORENCE. Paris: May & Molinari. 10 fr.  
 LAUNHARDT, W. Mark. Rubel u. Rupie. Erläuterungen zur Währungsfrage u. Erörterungen üb. das Wesen des Geldes. Berlin: Ernst. 1 M. 60 Pf.  
 M. DEBORD, E. W. Peru. 2. Bd. Das Küstenland v. Peru. Berlin: Oppenheim. 12 M.  
 RAUSCH, H. Monsieur Coutillon. Paris: Calmann Lévy. 3 fr. 50 c.  
 RECLUS, E. Le Primitif de l'Australie. Paris: Dentu. 3 fr. 50 c.  
 SERNICOLI, E. L'Anarchia e gli Anarchici. Torino: Rosenberg. 5 L. 50 c.  
 VETTER, Th. Wallenstein in der dramatischen Dichtung des Jahrhunderts seines Todes: Michaelis-Glaphorne—Fulvio Testi. Frauenfeld: Huber. 2 M.  
 WABER, O. Skylla u. Charybdis in der Literatur u. Kunst der Griechen u. Römer. Zürich: Schulthess. 2 M.

## THEOLOGY, ETC.

- MEHLHORN, P. Aus den Quellen der Kirchengeschichte. 1. Hft. Bis Konstantin. Berlin: Reimer. 1 M. 60 Pf.  
 SCHULTHESS, F. Probe e. syrischen Version der Vita St. Antonii. Zürich: Schulthess. 2 M.  
 STAUB, M. Das Verhältnis der menschlichen Willensfreiheit zur Gotteslehre bei Martin Luther u. Huldreich Zwingli. Zürich: Spedel. 3 M.  
 WELLSHAUSEN, J. Israelitische u. jüdische Geschichte. Berlin: Reimer. 7 M.  
 WOHL, M. Maimonides' Commentar zum Tractat Chulin. Arabischer Urtext. Frankfurt-a.-M.: Kaufmann. 1 M. 50 Pf.

## HISTORY.

- L'HISTOIRE générale. T. IV. Renaissance et Réforme: les nouveaux mondes (1492-1559). Paris: Colin. 12 fr.  
 LORENTZEN, Th. Die schwedische Armeen im 30jährigen Kriege u. ihre Abdankung. Leipzig: Veit. 6 M.  
 MAAG, A. Geschichte der Schweizertruppen in französischen Diensten vom Rückzug aus Russland bis zum 2. Pariserfrieden 1813-1815. 1. Lfg. Biel: Kuhn. 1 M. 20 Pf.  
 QUELLEN zur Schweizer Geschichte. 14. Bd. Basel: Geering. 10 M.  
 WEBER, A. Der Centenar nach den Karolingischen Kapitularien. Leipzig: Veit. 1 M. 80 Pf.  
 WYSS, G. v. Geschichte der Historiographie in der Schweiz. 1. Lfg. Zurich: Esch. 1 M. 60 Pf.

## PHYSICAL SCIENCE, ETC.

- BENDER, A. u. H. ERDMANN. Chemische Präparatenkunde. 2. Bd. Stuttgart: Enke. 14 M.  
 DENERT, E. Vergleichende Pflanzenmorphologie. Leipzig: Weber. 5 M.  
 KRAEPELIN, K. Revision der Scorpionen. II. Scorpionidae u. Bothriuridae. Hamburg: Giffe. 8 M.  
 LARKA, W. Sammlung v. Formeln der reinen u. angewandten Mathematik. 3. Lfg. 2. Abth. Braunschweig: Vieweg. 7 M. 50 Pf.  
 LOHSE, H. Planetographie. Leipzig: Weber. 3 M. 50 Pf.  
 MÜLLER, J. Ueb. Ursprung u. Heimat des Urmenschen. Stuttgart: Enke. 1 M. 60 Pf.  
 ROTHERT, W. Ueb. Heliotropismus. Breslau: Korn. 9 M.  
 SEQUIER, J. Formes quadratiques et multiplication complexes. Berlin: Dames. 12 M.

## PHILOLOGY, ETC.

- COMMENTARIA in Aristotelem graeca. Vol. VII. Simplicii in Aristotelis de celo commentaria. Ed. J. L. Heberg. Berlin: Reimer. 30 M.

REINHARDT, C. Ein arabischer Dialekt, gesprochen in Oman u. Zanzibar. Berlin: Spemann, 40 M.  
 UNKUNDEN, ägyptische, aus den künigl. Museen zu Berlin. Griechische Urkunden. 2. Bd. 1. Hft. Berlin: Weidmann, 2 M. 40 Pf.  
 VERZEICHNIS der ägyptischen Alterthümer, Gipsabgüsse u. Papyrus. Hrg. v. der Generalverwaltung der künigl. Museen zu Berlin. Berlin: Spemann, 2 M. 80 Pf.

## CORRESPONDENCE.

## A NEWLY DISCOVERED RECENSION OF THE GREGORIAN SACRAMENTARY.

The Hermitage, Callow, Worcester: October 9, 1894.

In the long vacation of 1886 the Master and Fellows of Corpus Christi College, Cambridge, added one more to the many obligations under which they had already laid me, by allowing me to transcribe a Missal which has been in their library since the days of Archbishop Parker. I copied it page for page and line for line, and in the following summer began to make a minute examination of its text, having as the sole confidant of my labours the Rev. S. S. Lewis, Fellow and Librarian of the College. My efforts languished for some little time after his death, in 1891, but were resumed two years ago.

If there be a Missal in the world with a *prima facie* claim to embody a pure text of the Gregorian Sacramentary, it surely must be the Missal of St. Augustine's Abbey, Canterbury; and that the Corpus MS. was written for the use of that monastery is a fact too evident for serious question. Written in or about the year 1099, it inevitably comprises some few Masses of post-Gregorian compilation; and even into the Gregorian Masses prefaces have, by a caprice or a blunder of the scribe's, been introduced which had no business there. These, however, have all been carefully marked for deletion by the Sautaugustinian monks themselves—a condemnation followed in most instances by actual erasure.

By discounting the condemned prefaces, whether erased or not, and by segregating the post-Gregorian Masses, we work our way back to a hypothetical prototype which bears the strain of every test that I have been able to apply to it.

By carefully following the slightest of clues, I have ascertained beyond doubt the stichometrical features of the parent document of the Corpus MS.—the number of columns in a page, and of lines in a column, and the average number of letters in a line. One consequence of this discovery is the moral certainty that it was written in uncial script and was intolerant of contractions, except in six of the Divine names and in the word "omnipotens." This fact, to say the least, puts it in touch with the Missal seen by Egbert, Archbishop of York, early in the eighth century, and declared by him to have been the very book which St. Augustine of Canterbury brought from Rome two centuries and a half previously. I believe the Missal seen by Egbert and the immediate parent of the Corpus MS. to have been one and the same book.

This is not the only claim of the Corpus MS. on our notice. It represents a redaction later than that given to us in the editions of Da Roca and Ménard, later than that made known by Pamelius and Muratori, later than that made known by D'Azevedo, later even than the basis of the authorised Pio-Clementine text now in general use. Of this there cannot be a doubt.

But, more important still, it embodies a textual recension the value of which it is impossible to over-rate. The archaisms, the solecisms, the inaccuracies of the mediaeval Missals were rarely, if ever, the fault of the scribes; they were the original sin of the Gregorian Sacramentary itself, copies of which—whether from inadvertence on the part of Gregory the Great or not, it is needless at this

moment to speculate—had been multiplied beyond possibility of suppression before the great editor found time to bestow upon it the wearisome labour of the file. A rectification of all these things is found in the Corpus MS.; and, besides a distinct improvement in the Latinity which is in marvellous conformity with that of St. Gregory himself in the *Moralia* and other unquestioned products of his pen. I may add that, as distinguished from the text of Muratori and Pamelius, there are upwards of eighty readings peculiar to the "Proprium de Tempore" alone in the Corpus MS., all of which, in greater or less degree, betray the sedulous care of a hand engaged in giving the finishing touches to its work.

The illustrious Maurist Benedictine, Dom Hugues Ménard, pointed to England as the country which must at one time have possessed copies of the Gregorian Missal referable to a prototype of Gregorian antiquity, the liturgies of Gaul and Germany having been Romanised at a much later date. What he longed for I have found. The prototype of the Corpus MS. must have left Rome before the institution of the present Feast of St. Michael, in the first quarter of the seventh century. I doubt if there be another Gregorian Missal in existence which, like ours, gives the day kept in St. Gregory's time—the 30th, not the 29th of September—and gives it with its pre-Gregorian and Gregorian title of "Veneratio Sancti Michaelis." This is but one proof out of many serving to identify the prototype of the Corpus MS. with the auto-Gregorian original inspected by Archbishop Egbert.

I have made a careful study of the stichometry of the prototype as revealed to us in the Corpus MS.; and I am convinced that, after it had been written, no fewer than three leaves were excised from the "Proprium Sanctorum," in consequence of the suppression of three *festi* which would seem to have been observed continuously until the year 595.

The thirteenth centenary of the year 595 is not far off; and then will follow the thirteenth centenary of St. Augustine's mission to England, when, if resources be forthcoming, I should wish to publish. My object in appealing through the ACADEMY to its readers is to learn whether, and, if so, when, I shall be justified in going to press with my "text and study." I shall be only too happy to answer any inquiries as to terms of subscriptions with which I may be favoured.

MARTIN RULE.

## THE SEPTUAGINT.

Cambridge: Oct. 8, 1894.

Every student of the Old Testament will be grateful to Sir H. H. Howorth for the labour which he is bestowing on problems arising out of the relation of the Septuagint to the Masoretic Hebrew. His zeal for the Septuagint is refreshing; but in his last letter it has carried him to lengths which reflection will possibly lead him to regret.

He is scandalised because the divinity professors of the English Universities are not prepared at once to reinstate the Alexandrian version as the Bible of the Christian Church. He suggests that the professors shirk inquiry, and are "as comfortable in their faith as is the ostrich who thinks he baffles pursuit by hiding his head in the sand." Perhaps in this case the ostrich has other reasons for his inactivity. The professors are probably aware of the great value of the Septuagint for the criticism of the existing Hebrew text. But they are also aware of the intricate nature of the problem, and of the difficulties which beset an immediate judgment upon it as a whole. Even if the text of the Septuagint could be restored to the condition in which it reached Origen, or to an earlier

and purer state, great caution would be necessary in the use of the evidence supplied by a version of such unequal merit. But it is well known that we are still far from an approximately pure text. It is therefore to the preliminary work of recovering the text of the LXX. that the Universities are turning their attention at present. In this work it cannot be fairly said that they are inactive. The Oxford Press, which at the beginning of the century produced the monumental *apparatus criticus* of Holmes and Parsons, is now at its end issuing a no less monumental Concordance of the Greek Old Testament. The Cambridge Press has just completed a manual edition of the LXX., which places in the hands of students the text of the Vatican MS., thus presenting the LXX. "in its relatively oldest form," together with an *apparatus* sufficient for ordinary use; and it is now about to embark upon a larger work designed to provide scholars with materials for forming a judgment upon questions connected with the text. Every year adds to our store of exact knowledge in the field; within the last few days two important contributions have been made to it—Dr. E. Klostermann's *Analecta zur Septuaginta* and Mr. Burkitt's *Rules of Tyconius*. Such labours bring us within measurable distance of a critical edition of the Septuagint, and thus prepare for a thorough and secure examination of the claims of the great Alexandrian version.

How much may be done, meanwhile, by the scholarly investigation of particular books and passages is evident to readers of Wellhausen and Driver on Samuel, and of Cornill on Ezekiel. But the time has scarcely come for generalisation, except in the guarded way in which the case of the Septuagint is stated by, e.g., the late Prof. Robertson Smith in his *Old Testament in the Jewish Church*.

H. B. SWETE.

## AN AUTOGRAPH MS. OF DEFOE'S IN THE BRITISH MUSEUM.

Groningen, Holland: Oct. 2, 1894.

On June 20, 1885, the British Museum bought an autograph MS. of Defoe's, now numbered Additional MSS., No. 32,555. Walter Wilson, in his *Memoirs of the Life and Times of Daniel Defoe* (vol. iii., p. 599 sq.) John Forster, in his *Biographical Essays* (footnote on p. 155), and William Lee, in his *Life and Recently Discovered Writings of Daniel Defoe* (vol. i., p. 451 sq.), have one and all described this as containing only one work, viz., "The Compleat English Gentleman"; and the same statement has been consequently entered in the Catalogue of the British Museum. But the MS. really consists of two independent works, both by Defoe and in his own handwriting.

At present the MS. is exhibited in one of the show cases of the Manuscript Department. Here it attracted my attention one day, and I caused Mr. David Nutt to have it transcribed for publication; for till then it had never been printed. The larger portion of the MS. made up by "The Compleat English Gentleman," was published in 1890; and the other work, which bears the title "Of Royall Educacion," will be ready soon.

It does not appear from Wilson's words whether he himself inspected the MS., which was then still in the possession of the Rev. De Foe Baker, a descendant of Defoe's son-in-law, Henry Baker, or whether he relied on information sent to him by its owner. At all events neither of them was aware that the MS. contained two distinct works. At present the shorter treatise is inserted in the middle of the larger one, and therefore only a close examination of the contents of the volume reveals the fact. It is, however, curious to note that the



analysis of the MS. which Wilson published, by transcribing the headings of the chapters, greatly deviates from their present sequence, the two principal differences being—(1) that in Wilson's list the chapters constituting the work on "Royall Educacion" come in immediately after the very first chapter of "The Compleat English Gentleman," and (2) that the second, third, and fourth chapters of Part I. of "The Compleat English Gentleman" follow chap. i. of Part II., thus concluding the work. Now, Mr. Francis B. Bickley, of the British Museum, tells me that we may rely on the MS. having received its present binding while it belonged to Dawson Turner, who, in 1831, bought it from Mr. Baker; for a very large number of Dawson Turner's MSS. now in the British Museum are bound in exactly the same style—red paper covers, &c. Consequently, as Wilson's knowledge regarding Defoe's work dates from an earlier time, it would seem that the MS. when it was bound, received also a different arrangement in or after the year 1831, the former having been that of Wilson's list; and scrupulous critics might think that the older was, perhaps, the original one of Defoe's and ought, therefore, to be adopted in a modern edition. But this assumption is not borne out by the facts. For besides being incomplete, Wilson's list can also be proved to be otherwise wrong. The headings of the chapters are, indeed, arranged without due regard to the text.

The second chapter of Part II. in Wilson's arrangement begins in the middle of a page, the upper half of which contains the end of the first chapter of Part I. It has, therefore, to follow immediately after this chapter, as it actually does in the MS., i.e. 22, as well as in my edition of "The Compleat English Gentleman" (p. 59). It is true that Wilson does not, in this case, give the heading of the chapter misplaced by him, as, in fact, it had been struck out by Defoe. But there can be no doubt which of the only two chapters numbered two in the MS. he means here, as he prints the heading of the other one in full. Moreover, the chapter also ends in the middle of a page (fol. 34 of the MS. and p. 91 of my edition), and chap. iii., treating "Of the Generall Ignorance of the English Gentry" begins immediately afterwards on the same page. In a similar way the fourth chapter is closely connected with the third, and thus we come to the conclusion that all those three chapters belong to Part I. of "The Compleat English Gentleman." On the other hand, chapters ii.—iv. of Part I. (in Wilson's list) have to be entirely removed, to form part of a separate work, as will appear presently.

In view of these facts, it is strange to find that William Lee, who examined the MS. in 1859, when it was purchased by James Crossley, and, according to Mr. Bickley, must already have had its present binding, commits the same mistakes as Wilson in his account of the MS. He says that he had "an opportunity of examining the work and taking an abstract of its contents" (*Life*, vol. i., p. 452); but his list of the headings of the chapters is exactly the same as Wilson's, except that the word "and" has been erroneously left out in the second line.

In order to prove beyond doubt that the treatise "Of Royall Educacion" is not the fourth chapter of "The Compleat English Gentleman," as Wilson and Lee represent, but an independent work, a minute description of certain parts of the MS. is indispensable. It begins with a title-page written by Defoe and reproduced on p. i. of my edition of "The Compleat English Gentleman." As this work alone is mentioned in the title, and as there is no second title-page in the MS., Wilson's—or

Baker's—oversight is easily accounted for. In my edition I have printed the numbers of the leaves in the margin according to the modern pagination of the MS., which was added with a pencil after the volume had been acquired for the British Museum. But the MS. has also an older and original pagination entered by Defoe himself. He counted the sheets of paper, each of which as a rule consists of two leaves, or four pages. In the present arrangement of the MS. three introductions follow after the title-leaf, filling fol. 2–7. Then there is a gap, as one sheet containing the beginning of the first chapter of "The Compleat English Gentleman" has been lost. The next sheet (i.e. fol. 8 and 9) accordingly shows the figure 2 written by Defoe; the third sheet of the text (i.e. fol. 10 and 11) is numbered 3, and so on, until with Defoe's number 30, the sheet made up by fol. 65 and 66, according to the Museum pagination, is reached. The back of leaf 66 has no text, but the note "The Gentleman," in Defoe's handwriting, indicating that an instalment of that work ends here; other back pages usually contain additions to the next page. Fol. 67 and 68 form one sheet of paper, fol. 69 and 70 another, which is numbered 2; the sheet making up fol. 71 and 72 bears the number 3, and the next sheet consisting of fol. 73 and 74 is numbered 4. With this fresh numbering another fresh numbering coincides, namely, that of the chapters, the last four sheets containing what in the MS. is counted as Chapter i.: it is in fact the first chapter of the other work. The next sheet, made up by fol. 75 and 76, begins with Chapter ii. Fol. 77, together with fol. 78, is numbered 2, which means that these two leaves form sheet 2 of the second chapter. In the same way sheets 3–7 follow. On fol. 89, forming one sheet with fol. 90, the third chapter begins, and accordingly here the next six leaves, or three sheets (fol. 91–96), have the numbers 2, 3 and 4. Fol. 96 has the note Cap. iii. on its back, which means that this instalment contains the third chapter. The fourth chapter begins with fol. 97. The back page of fol. 98 bears the note "Royal Educacion." The sheet formed by fol. 99 and 100 has the heading "Of Royall Educacion" at its beginning. These two notes furnish us with the title of the second work. But Wilson (or Baker) wrongly took the latter for the heading of a chapter, and introduced it as such into his list of contents. On the empty back page of fol. 100 is the usual note Chap. IV. The next sheet, consisting of fol. 101 and 102, is numbered 31, thus evidently continuing the numbering of fol. 65 and 66 (i.e., sheet 30) and the preceding sheets, and indubitably proving that all the intermediate sheets (i.e., leaves 67–100) are an interpolation. With fol. 103 and 104, and 105 and 106, a fresh numbering of the sheets begins (1, 2, &c.).

That the leaves from 67 to 100 are really wrongly inserted into the body of the volume, is also proved by looking at the text of fol. 66 on the one hand and of fol. 101, 102, and 103 on the other. Several times it skips from one leaf to another, deleted passages being replaced by new matter, or numerous additions being made on a different leaf. These irregularities, which are only to a small extent visible in my reproduction of the text (on pp. 179 to 188), distinctly show that all the leaves between 66 and 101 have to be removed, in order to unite again what those thirty-four leaves separate in the MS. at present.

A third point strengthening my argument—if corroboration is needed—is the change in the handwriting which takes place on fol. 67, where a larger and wider and therefore much more distinct style than that employed so far begins, while on fol. 101 *sq.*, the former style is continued.

There remains, therefore, not the slightest doubt that the thirty-four inserted leaves destroy the continuity of the text, and that the correct sequence is re-established by simply omitting them. The further question, however, may arise, whether they should not be transferred to another place in the book, where they might fit better. But first of all, there seems to be no gap in "The Compleat English Gentleman" which could be filled up by the four chapters contained in the thirty-four leaves. Secondly, the long title on the first page of the MS., in which Defoe sums up the contents of "The Compleat English Gentleman," nowhere mentions the important subject discussed in the four inserted chapters. And lastly, they are, as I have already stated, marked twice with a different title as treating of "Royal Educacion," a similar, though not the same, subject.

To the long list of Defoe's works as drawn up in several modern biographies, we have therefore to add a hitherto unprinted treatise on "Royal Educacion." In the introduction to my forthcoming edition of it, I shall try to determine when it was composed.

KARL D. BÜLBRING.

#### "IKENILD STREET."

London: Oct. 3, 1894.

The name of this ancient road, so far as pre-Conquest documents go, is authenticated only for the line (or two lines) of road in Berkshire, called in modern maps "the Iokleton Way." The matter has been somewhat confused by a mistaken identification in Mr. Birch's *Cartularium Saxonicum*, where a charter of 855, referring to a place called *Wenbeorh*, has been taken to relate to Hinton Ampner, in Hampshire, on the ground that in a later endorsement on the charter it is stated that *Wenbeorh* "is now called Hynytone." In fact *Wenbeorh* is *Wanborough* in Wiltshire, on the borders of Berkshire; an adjacent place is still called "Little Hinton."

The name, in O.E. *Icenhilde stræt* or *weg*, was explained by Dr. Guest as "the Iceniian war-street"; but the interpretation cannot well be correct. No doubt *hilde-weg*, *hilde-stræt*, are possible O.E. compounds in the sense of "war-road"; but *hild* and its compounds are strictly confined to the poetical vocabulary. Besides, it is difficult to suppose that there was any knowledge of the Iceni in Berkshire. The natural supposition would be that the road was called from a woman named *Icenild*. There is, however, no known mention of any person so named, either historical or mythological. The element *icen-*, also, has not (I believe) been found in personal names; one charter is attested by "*Icoenwald monachus*," but this is probably a misreading for *Koenwald*. Still, the name *Icenild* may have existed, and it would be in accordance with analogy to conjecture that its first part may be derived from the ethnic name of the Iceni: compare the names beginning with *Peoh-* and *Wealh-*.

After the Conquest the "Ikenild" or "Hikenild" Street is mentioned very early (in Henry of Huntingdon and the so-called "Laws of Edward the Confessor") as a road crossing the island from east to west; and there is evidence that the name must at a somewhat early date have become popularly known as the designation of a road extending into the eastern counties. But so far as the evidence is known to me,\* there is nothing absolutely to contradict the supposition that the name was first applied to the Berkshire portion of the road, and that its more extended use may be due to the anti-

\* See Dr. Guest's essay, reprinted in his posthumous *Origines Celtice*.

quarianism of the twelfth century. Since the name Ikenild Street as the appellation of one of the four great roads received a sort of legal stamp from its association with "the king's peace," it may conceivably have taken root very quickly in popular language, even though in the application it may date only from the twelfth century.

Some of the evidence adduced from local names to show the course of the road appears to me delusive. Ickleton (Domesday *Ichelintone*), in Cambridgeshire, and Icklingham in Suffolk (Domesday *Eclingham*), seem to be from the Iclingas, the family to which Saint Guthlac belonged. Ickleford in Hertfordshire is not, so far as I know, mentioned in any early document; it may possibly be really derived from Ikenild.

The name of Rykenild Street, applied to a Roman road running across the country from south-west to north-east, is so curiously similar to Ikenild Street that it is hard to think that the two names are wholly unconnected. In the present state of knowledge it seems legitimate to suggest that Rykenild may have arisen from an early misreading of Hikenild, and that its application to the road running north-east may have originated in the notion that this important road was one of the four great highways on which "the king's peace" was to be observed. It is true that the popular currency of the name is attested by several place-names along the course of the road, and some of them are known to be many centuries old. But if the name was adopted as the official designation of the road, it would soon find its way down into ordinary use.

I offer these conjectures as a suggestion for further inquiry, and not by any means as affording a final solution of the very difficult questions to which they relate. I shall be equally satisfied if they can be either established or refuted by convincing proofs.

HENRY BRADLEY.

#### THE BAGINBUN STONE.

Kinnaird Castle, Brechin, N.B.: Oct. 10, 1894.

Not having seen the original, I neither hold nor wish to indicate any positive opinion regarding the Baginbun inscription (ACADEMY, September 22), more especially as some learned writers are disposed to believe in it; but I am very much inclined to accept Mr. Macalister's alternative suggestion, that this singular legend is "the result of an innocent (but vacant) person amusing himself with no ulterior motive beyond that of passing the time—like the handiwork of Bill Stumps or Edmund Conic." The letters present just that mixture of Greek and Irish characters that in such a case might be expected from a youth acquainted with both alphabets, and the rude phonetic spelling matches the rest. The rather obvious occurrence of the name Fethard, in the third line, is enough to rouse suspicion.

Dealing with a legend so apparently trivial, I will not waste time in defending, step by step, the tentative transliteration to be presently submitted; but, allowance granted for a few strokes thrown in for purposes of disguise, I believe that all the forms may be found in examples, or will explain themselves—some, of course, more doubtfully than others. The following is the reading I would suggest for consideration:

Luri O'Phail\*  
-leuc Phen  
Phethaird

\* Or perhaps O'Phail; but the third character seems to represent ai. If the two final letters are *it*, the stroke above *i* must have been added for disguise. The last letter in the inscription is perhaps intentionally confused, a Greek or Irish *d* making the word too obvious.

That is to say, "Larry O'Phail,—Luke Fenn, of Fethard." Being little acquainted with modern Irish surnames, I am uncertain whether the above are patronymics belonging to the Fethard district, or even to Ireland. McPhail is a common Argyllshire name, and Phen (? Fenn, Phenè, Finnie), appears to be a word of Gaelic origin. SOUTHESK.

London: Oct. 6, 1894.

I venture with great diffidence to offer a few remarks upon the Baginbun Stone.

Unfortunately for the reader, the printer has placed the inscription upside down. In the correct position the majority of the letters seem to be intelligible. A help to their determination is afforded by the alphabet on the Kilmalkedar Stone (*Christian Inscriptions in the Irish Language*, vol. ii., pl. v., fig. 9, and pp. 8. and 135), and Westwood's *Lapidarium Walliae* is also useful.

The first letter of the inscription seems a compound made up of ORA. The two following read DL. The fourth and sixth, which are seemingly the same, have their nearest representative in an A, as we find it in Irish inscriptions, turned on its side. The dotted y between them falls in with some of the forms of U occurring in the same examples, while the following o with a horizontal dash in it occurs for o in Westwood's Myrthyr Mawr inscription. The last letter of the line is the B of the Kilmalkedar Stone. The first line would read thus: ORA DI AUAOB, which approximates to the familiar OR DI (for DO, DU, see Zeuss *G. Celt.*, p. 639), AUIB.\*

The second line begins with the L of the Kilmalkedar Stone, and the previously noted o and B succeed. The next letter is difficult to determine. It may be a contraction for OCUS = and. The letter following it is almost exactly like F<sup>2</sup> given as a South Wales variant in Plate liv., vol. ii., *Christian Inscriptions in the Irish Language*; OR are the next two letters; and the whole line thus reads:—

LOB [ ] FOR.

The letter beginning the next line looks like a combination of a reversed c with the U<sup>1</sup> of Plate liii of vol. ii., *Christ. Inscriptions in the Irish Language*; and the succeeding letter is the s of Plate vii. 12, vol. ii. of the same work, with probably an i inserted. The next letter is the B previously noted, followed by what seems or, and immediately succeeded by a combination of c and u, such as that given on Plate xlv. 113 of vol. ii. of the work cited, the final letter being seemingly a compound of I and L. The third line would thus read

CUS (or CUIS) BOICHL

The last word looks like the genitive singular of an early form of BUCHAILL (cf. BUGEL gloss Pastor).

Reading OR DI AUIB LOB [ ] FORCUIB BOICHL the meaning seems easy, if we could determine the name LOB [? LOBAR], or the LIOBA of the *Martyrology of Donegal*; but I venture to hope that Dr. Whitley Stokes or Prof. Rhys will give the inscription a thorough examination, and make their opinion of it public. It certainly has no aspect of a forgery; and the agreement of many of its letters with those on the Kilmalkedar Stone, conjectured to be of the sixth or seventh century, makes it an object of great interest. A portion of an Ogam stone was found at Hook Point, but

\* A friend has suggested that the first a in the first line might be an u and the second a a. This would give supposing the horizontal dash in the o to represent i (see Westwood's *Lapidarium Inscription at Gnull*), uagoin, an intelligible reading. The dash in the o may also be i in the o of LOB, giving LIOB.

the size of the stone seen by Mr. Macalister disposes of the question of these two having formed one. EDMUND MCCLURE.

M. ERNEST LAVISSE.

Paris: Oct. 8, 1894.

Referring to a review in the ACADEMY of October 6, I beg to state that M. Ernest Lavissee never had anything to do with the Ecole des Chartes. He was a pupil of the Ecole Normale, and afterwards became a teacher at that institution, which has a quite different character from the Ecole des Chartes, being devoted less to dry erudition and more to philosophy. I believe the character of M. Lavissee's writings bears out that judgment.

SALOMON REINACH.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 14, 7.30 p.m. Ethical: "Socialism and Natural Selection," by Mr. B. Bosanquet.  
MONDAY, Oct. 15, 8 p.m. Royal Academy: "The Upper Extremity," I. by Prof. W. Anderson.  
WEDNESDAY, Oct. 17, 8 p.m. Microscopical: "The Foraminifera of the Gault of Folkestone," by Mr. F. Chapman; "The Genus *Cochlostoma*," by Dr. H. Stollertsh.  
THURSDAY, Oct. 18, 8 p.m. Royal Academy: "The Upper Extremity," II., by Prof. W. Anderson.

#### SCIENCE.

THE ORIGIN OF CULTIVATED PLANTS AND DOMESTICATED ANIMALS.

*Kulturpflanzen und Haustiere in ihrem Uebergang aus Asien nach Griechenland und Italien.* By Victor Hehn. New edition by O. Schrader & A. Engler. (Berlin: Borntraeger; London: Williams & Norgate.)

THE appearance in 1870 of Hehn's work on the migration of cultivated plants and domesticated animals into Europe was what the Germans would call epoch-making. For the first time the author sought to combine the results of comparative philology with the facts furnished by the botanist and zoologist, and in this way to trace the history of that portion of the flora and fauna of Europe which is specially associated with man. It was in some measure a continuation of the work begun by Pictet: as he had endeavoured to restore the picture of primitive Aryan culture by the help of language, so Hehn endeavoured to restore the history of those plants and animals which, as he believed, the nations of Europe had received from Asia. The philologist, the botanist, and the zoologist were all called in to assist and verify one another.

Science has moved on rapidly since the first edition of the book was published. On the one hand geology has shown that plants and animals, formerly supposed to have been importations into Europe, already existed there in pre-glacial times. On the other hand linguistic palaeontology has emended its methods, and corrected its first hasty conclusions. It is now recognised that the want of a particular word in one of the Indo-European languages does not imply that the object denoted by the word was not originally known to the speakers of it, and that the existence of a borrowed word does not necessarily mean that the thing represented by it was borrowed as well as the name. The, again, phonetic laws are better understood



and more stringently applied than was the case twenty years ago: the discovery that the vowels are as much subject to the action of invariable law as the consonants has opened up a new world to the etymologist, and etymologies which were accepted when Hehn wrote are now known to be impossible. Archaeology, lastly, with its multitudinous and startling disclosures, has come to the help of the student. It seems strange to us now to find a scholar like Hehn welcoming in 1880 the attempt of Stephani to prove that the treasures found by Schliemann at Mykénæ were the hoard of Gothic barbarians from the Black Sea, and belonged to the year 267 A.D. Stephani's "demonstration," he says, "is striking, and has rolled a stone away from my heart; but Schliemann and the Greeks, and Gladstone and the English, will be nicely irritated and vexed." We have travelled a long way since then, and Hehn's words now excite in us only a feeling of distrust as to his qualifications for judging of archaeological evidence.

But his book contained so much well-ordered material, and was in other respects such a masterpiece of solid work, that it would have been a loss to science had it been consigned to the lumber room of dead authors. It is, therefore, a matter of congratulation that it has been brought up to date by two such competent scholars as Prof. Otto Schrader and Prof. Engler. Prof. Engler has contributed the botanical corrections, while the rest of the work has fallen to the share of Prof. Schrader. The latter scholar is well known by his works on Indo-European culture, which are distinguished alike by wide erudition, a thorough acquaintance with the latest results of linguistic science, and a remarkable sobriety of judgment. A good deal of what Hehn wrote has necessarily been suppressed; but wherever it was possible the original text has been retained, the corrections and additions to it by the two editors being printed in smaller type or otherwise marked off.

The changes and modifications which the newer knowledge obliges us to make in Hehn's conclusions are almost numberless. Time after time we find that a plant or animal which, upon the evidence before him, he had pronounced to be of eastern origin, was after all indigenous in Europe. Here, again, what M. Salomon Reinach has called "the mirage of the Orient" has faded away, and the results which the French scholar has arrived at in the province of art and archaeology receive a curious illustration from the animal and vegetable world. Thus, the vine can no longer be brought westward from the highlands of Armenia: it has been found in the quaternary tufa of France and the travertine of Italy, and it still grows wild in southern Russia and the Balkan Peninsula. Where, however, the juices of its grapes was first made into wine is another question, which we have no materials for answering. The wine of Babylonia was originally made from the date, not from the grape; and as Prof. Hommel has pointed out, the words which in Hebrew signify "vineyard," "vine," and "grapes," have in Assyrian the general

meanings of "garden," "stake," and "fruit." The Hebrew *ya'in*—"wine" cannot be referred to any known Semitic root; and the Assyrian *inu*, which is found in a lexical tablet, is merely borrowed from the Canaanitish word. I have always believed in a connexion between the Hebrew (or Canaanite) *ya'in* and the Greek *oivos*, though the correct representative of the latter would have been *vain*, as in Ethiopic. The question is complicated by the existence of the Armenian *gini* and Georgian *g'vino*: the last, however, may be a loan-word from Armenian, while *gini* itself goes back to *vin*. The word belongs to the European division of Indo-European speech: it is not found in the Eastern branch.

While the European invention of grape-wine seems thus to be vindicated—though it must not be forgotten that grape-wine was known to the Egyptians as far back as the age of the Old Empire—there are other cases in which Asia can still claim the priority. The ass, for example, is certainly not native to Europe. Whether or not it was first tamed in the mountains of Abyssinia, it had been so long an inhabitant of Babylonia as to be termed by the Sumerians "the animal" simply. In opposition to the horse, which was called "the animal of the eastern highlands," it was, however, sometimes denoted by ideographs which read "the animal of the West." Like Prof. Otto Schrader, I regard Benfey's derivation of the Greek *oivos* (originally *oivos*) from the Semitic *athôn* as impossible. The Greek word would rather claim connexion with the Sumerian *ansu*, which, like several other Sumerian words, has been preserved in the Armenian *es*. That the Latin *asinus* is not borrowed from the Greek *oivos* is clear from its form; but it is equally clear that the two words come from the same original. Why this should be sought in the north of the Balkan Peninsula, as Prof. Schrader thinks, I do not see.

The volume has been so carefully edited that the critic is deprived of all occupation. One error of Hehn's, however, seems to have escaped Prof. Schrader's observation. It is the statement derived from Movers that the word Rimmon in the name of the Sun-god, Hadad-Rimmon, denotes the pomegranate. The cuneiform inscriptions have taught us that this is a mistake. The correct reading of the god's name is Ramman, perhaps "the thunderer," and the form Rimmon is due to an erroneous etymology of the Masoretic punctuators. The pomegranate was doubtless a sacred tree in the East, but it had nothing to do, so far as we know, with the worship of the Sun-god.

A. H. SAYCE.

#### PHILOLOGICAL BOOKS.

WE have received the sixth part (*Diastullos-Galata*) of Dr. Alfred Holder's *Alt-Celtischer Sprachschatz* (Leipzig: Teubner). The last article is unfinished; but the portion of it included in this number contains fourteen columns of passages from Greek and Roman writers, in which the names Galatae and Galatia occur. It is unnecessary to repeat what we have already said as to the value of this laborious work, which will be absolutely indispensable to all students of ancient Celtic nomenclature, language, and history. We think it desirable

to point out, however, that the articles relating to British place-names have, from the beginning of the book, been often unsatisfactory, the identification of the localities being in some cases demonstrably wrong, and in other cases very doubtful. Unfortunately, Dr. Holder seldom or never cites any authority for the identifications, and we find it impossible to guess from what source some of them can have been obtained. In the part before us, it is stated that the Darnovaria of Antoninus is perhaps Rochester. Apparently this is something more than a misprint or slip of the pen for Dorchester, since in the article *Durotriges* Dorset and Dorchester are said to be derived from this tribal name. The truth is, of course, that Dorchester (in old English *Dornwaracaster*) is Durnovaria, and that Dorset (*Dornset*) is derived from the name of the town, so that neither of these names has any etymological connexion with *Durotriges*. The author does not suggest any etymology for Darnovaria: it seems possible that it may be derived from a personal name \*Darnovaros (from *durno*-fist, hand, *vāros* = Welsh *gawwr* champion), though such a name has not been found recorded. For the Bovo of the Itinerary Dr. Holder gives "Boverton," without any indication of the situation of the place; wherever Boverton may be, the identification seems to be founded merely on the resemblance in the spelling of the names, though they cannot possibly have anything in common. The Welsh form of Bovium seems to be preserved in the Domesday *Baistan*, now Beeston Castle. In the preceding Parts of the work, though not, so far as we have observed, in this last, the modern names of places in Britain are often confusingly misprinted. In the article "Dumnonii" the quotations relating to the Dumnonii of Cornwall and Devon are not separated from those which refer to the people of the same name in Scotland. Dr. Holder would do well, if possible, to submit his proof-sheets to some Englishman conversant with Roman-British geography. Another point in which the book is open to criticism is the occasional inclusion of names that are, unquestionably, not Celtic at all, such as Baeda's "Ad Barve, id est Ad Nemus," which is simply Old English. It is, no doubt, helpful that names that have been wrongly supposed by good scholars to be Celtic should be mentioned, with a note that they belong to other languages. In the instance quoted, however, and in several others, there is no intimation of the kind. We do not make these remarks in any censorious spirit, but because we are anxious that this important work should be as nearly perfect as it can be made.

M. VICTOR HENRY'S *Précis de Grammaire Comparée de l'Anglais et de l'Allemand*, which has already been favourably noticed in the ACADEMY, has been translated by the author into English, and published under the title of *A Short Comparative Grammar of English and German* (Sonnenschein). In the Preface M. Henry refers with much satisfaction to the praise which we bestowed on his work, and states that he has adopted most of the corrections which we suggested. We naturally regret that he has not seen fit to adopt all of them, and there are several other matters of detail which we consider open to objection; but these faults do not detract very seriously from the value of the book, which has, in fact, no rival in English. We are glad to observe that the original work has been cordially welcomed by Prof. Streitberg in the *Indo-germanische Forschungen*. The translation is highly creditable to M. Victor Henry's practical mastery of the English language: an ordinary English reader would hardly suspect, from internal evidence, that it was the work of a foreigner.

## SCIENCE NOTES.

MR. FRANK McCLEAN has expressed his desire to present a large equatorially mounted telescope, equipped for photographic and spectroscopic work, to the Royal Observatory at the Cape of Good Hope. With this object he has arranged with Sir Howard Grubb, for the construction of a photographic refracting telescope of 24 inches aperture, and for an object glass prism to work with it, having a refracting angle of  $7\frac{1}{2}$  degrees and the same aperture as the object-glass. The glass for the object-glass and prism have already been secured, and the definitive order for the instrument was given to Sir Howard Grubb on May 4 last. Coupled with the photographic telescope, there is to be a visual refracting telescope of 18 inches aperture. The mounting is to be sufficiently elevated to allow a slit spectroscope, for the determination of stellar motions in the line of sight, to be attached to the photographic telescope; and the gift will include such a spectroscope, as well as an observatory of light construction.

MR. WILLIAM LUNT, of Kew, has been appointed assistant superintendent of the Royal Botanic Gardens at Trinidad.

THE Royal Microscopical Society will hold its first meeting of the new session, at 20, Hanover-square, on Wednesday next, October 17, at 8 p.m., when Mr. F. Chapman will read a paper on "The Foraminifera of the Gault of Folkestone."

MR. ELLIOT STOCK announces *A Manual of Exotic Ferns and Selaginella*, by Mr. E. Sandford. The book will contain descriptions of one thousand species and varieties, and some six hundred synonyms, as well as notes on their culture.

## PHILOLOGY NOTES.

A NEW part of Prof. Ascoli's *Glossarium Palaeo-Hibernicum* has just been published. It contains the end of R, the whole of S, and the beginning of T.

AN article by Mr. F. Legge on the recent works of Prof. Hommel, Terrien de Lacouperie, Sayce, and others, tracing the civilisations of antiquity back to Babylonia, will appear in the October number of the *Scottish Review*.

THE Religious Tract Society has aided the American Board of Foreign Missions by a grant for a Catechism, and a simple Primer (based on the Syllabaire-Regimbeau), in the Fang language (spoken on the Gaboon river), through their missionary, the Rev. A. W. Marling. He has also asked for aid in publishing a volume of Old and New Testament Stories, and the committee are helping in its illustration. For the Mang'anja dialect (spoken in the South of Lake Nyassa) the Religious Tract Society is helping in the publication of *The Peep of Day*, the request coming through Miss S. B. Bell, a missionary of the Church of Scotland, at Blantyre.

## FINE ART.

## THE LIFE AND WORK OF CIMA.

*Ricerche intorno alla Vita e alle Opere di Giambattista Cima.* By Don V. Botteon and Doctor A. Aliprandi. (Conegliano.)

THE Italians of to-day, like their Roman ancestors, may be described as a race with a passion for monuments. Having filled their cities, towns, and villages with statues of Victor Emmanuel and Garibaldi, those communities which happened to have a

painter of renown among the number of their citizens are taking every opportunity to remind themselves and the universe of this fact. A year ago Borgo San Sepolcro unveiled a monument to Pier dei Franceschi; Bassano is erecting one to Jacopo da Ponte, and Conegliano, not to be left behind, has recently put up a neat tablet in the arcade of its town-hall to the memory of Cima, and, what is more to the purpose, has published a monograph containing a great deal of fresh information about this strenuous painter. All praise is due to the compilers of this work for the diligence with which they have searched through their own archives, and for their abstention from the dithyrambic language too frequently indulged in by Italian municipal critics.

The fresh documents prove conclusively that Giovanni Battista Cima was born and brought up at Conegliano, and not, as Messrs. Crowe and Cavalcaselle supposed, at Udine. It was doubtless this ill-founded supposition that led these critics to see Friulan crudities in work of such classic Venetian merit as the Madonna and Saints of Vicenza, or the St. John of Santa Maria dell'Orto of Venice. The date of Cima's birth can now be put no later than January or February, 1460; for his signature is found in a document of 1474, and, according to Venetian law, a male attained his majority at the age of fourteen. Cima, it appears, was the family name of the painter, and not, as Boschini imagined, a fatuous pun on his own conceit, nor, as Messrs. Crowe and Cavalcaselle fancied, a reference to Cima's putting mountain peaks—*cime*—in his backgrounds. The painter seems, however, to have been the first to use this form of the name, shortened from Cimatore = "cloth-shearer," a name derived from the trade pursued by his ancestors for at least two generations.

Cima did not leave Conegliano definitely until 1489, although the picture at Vicenza of that date proves that he must have had his training and formed his style at Venice—doubtless in the school of Alvise Vivarini. From that date until 1516 we find him living in Venice, twice married, having two sons by his first wife and three sons and three daughters by the second. In 1516 he returned to Conegliano, settling down comfortably in the house left him by his father, a house still existing. But he did not long enjoy the peace of his native hills; for he died intestate not later certainly than September 1, 1518, and probably a year earlier. He did not, therefore, die young, as Vasari says, although he seems to have been just at the height of his power as a painter. In no other work, surely, do his qualities appear more attractive than in his last, the one in the Brera representing St. Peter enthroned. This picture is even more porcelain-like in the coolness of its tones, is even more transparent in the shadows, and firmer in drawing, than the other works of this uniformly excellent master. What he would have done had he lived longer, whether he would, like Catena, have felt the kindling glow of Giorgione: are questions one cannot help asking.

The catalogue of Cima's works contained

in this monograph is by far the most complete in existence. Unfortunately, however, it is of no great value, as it has not been compiled by carefully trained connoisseurs, and the authors have not so much as seen many of the pictures described. But to compensate for this, we have detailed accounts of the history and vicissitudes of the more important works. Particularly interesting are the documents relating to the "Incredulity of Thomas," and its history down to the date of its acquisition by the National Gallery. Until 1818 the picture remained on the altar in the church of San Francesco at Portogruaro, for which it was painted; but in that year it was sent to Venice to be restored. There it remained until 1833, having had in the meantime a narrow escape from destruction by flood, when it fell and lay in salt water for some hours. Scarcely returned to Portogruaro, the altar-piece began to show signs of peeling off, and in 1852 it was again sent to be restored. This proved useless, as it immediately began to peel off again. In 1861 Sir Charles Eastlake saw it, and offered forty thousand francs for it; but the question of proprietorship prevented its sale. It was finally bought for the National Gallery—of course, not for the British Museum, as the authors say—by Mr. Boxall for £1,800; and "in the British Museum they now show visitors what English gold could do to rob Italy of so precious an art treasure."

A few obvious mistakes may be indicated here. The "Nativity" at Motta di Livenza is not by Cima. Morelli ascribed it to Pordenone, and it is at any rate of his school. The "Madonna," belonging to Signor Piccinelli, of Bergamo, is not by Cima, but a signed work of his imitator, Giovanni Maria da Carpi. The "St. Jerome," in the Giovanelli collection, is by Basaiti. Among the genuine works not mentioned in the catalogue are a fine "Madonna" at Richmond Hill, belonging to Sir Francis Cooke, and a "Coronation of the Virgin" in San Giovanni e Paolo at Venice.

This monograph cannot be regarded as a final word upon Cima. It makes no attempt to re-create his artistic personality, nor does it try to connect him with the art movement of his time. And it is in this connexion that Cima is particularly interesting. Why Sebastiano del Piombo signed himself as a "pupil of Giovanni Bellini" on a picture which betrays no influence but Cima's, is a problem that still remains to be solved. Morelli's supposition that Cima must have been for some time the foreman of Bellini's workshop seems a likely one, but it needs corroboration. Cima's influence on such a fascinating artist at Catena and on one so sympathetic as Lotto was certainly considerable; and if all such points were carefully worked out, we should probably find that Cima was more than a mere painter of severe Madonnas and ascetic saints. But the monograph of Don Vincenzo Botteon and Doctor Aliprandi has at least the merit of making an elaborate study of Cima much more fruitful than it could have been hitherto.

BERNHARD BERENSON.



## THE LIMES IN GERMANY.

THREE years ago the representations of Mommsen and other scholars induced the German Imperial Government to establish and subsidise a Commission for the full examination of the Pfahlgraben and Teufelsmauer, the earthwork and stone wall which mark to this day the *Limes* of the Roman Empire between Rhine and Danube. Five years were allotted to the task: a distinguished soldier, Gen. von Sarwey, and a distinguished scholar, Dr. F. Hettner, were appointed military and archaeological directors, while the indispensable supervision of the separate excavations was entrusted to various "Streckenkommissare"—university teachers, schoolmasters, experienced local antiquaries, who give their unpaid services in districts near their homes. The results of the whole undertaking will be presently published in elaborate form. Meanwhile, the *Limesblatt*, edited by Dr. Hettner (Trier: F. Lintz) contains interim reports from "Streckenkommissare," while annual summaries by the same scholar appear in the *Anzeiger* of the Archaeological Institute. By the kindness of Gen. von Sarwey and his colleagues, I have been able to visit some of the more notable excavations; and the following paragraphs, based on what I have read and seen, are meant to sum up the results hitherto attained by the Commission in its two spheres of work, the survey of the *Limes* and the examination of the forts which defended it.

The survey of the *Limes* was, in the first instance, intended to determine the course and character of the actual boundary works; and this intention is being well fulfilled. We know now better than ever that the frontiers of Upper Germany and Raetia were differently built. Along the German *Limes* was placed an earthwork and ditch, with frequent towers close behind, and forts at no great distance. The Raetic *Limes* had neither earthwork nor ditch, but a stone wall four feet thick, no match for our English *Murus*, but constructed respectably enough: there are buttresses, as it seems, every ten or fifteen yards, turrets are built into it at suitable spots, while detached forts lie three or four or five miles southwards. The two *Limites* appear to meet in the Röhrenbachthal, not very far from Hohenstaufen, where the stone wall comes to a nicely finished end, and the earthwork takes its place. It is an odd position, halfway up a steep hill side, and there is a chance that it may be an accident; for occasional bits of masonry occur two or three times on the German *Limes* in the midst of the prevailing earthwork. But it is in the district where we have other reasons for locating the boundary of Germany and Raetia, and it may well be the exact spot.

The survey of the *Limes* has also resulted in two striking finds, the "gromatic" ditch and the "palisades." The Roman gromatic writers prescribe, for the security of boundaries, that a ditch be dug, set thick with unmistakable signs, and then covered in; and there is reason in the device. In ancient and modern times alike it has been recognised that buried landmarks are safe against the malice of floods or of neighbours, but it is surprising to find the plan adopted on the frontiers of the Empire. Yet one skilful excavator, M. Jacobi, has discovered on the Taunus a small ditch running just outside the main fosse: it had been planted with rows of stones or bits of Roman pottery, wood, iron, and other unexpected trifles, and had obviously been intentionally covered in. This ditch appears to occur in a variety of forms along the whole *Limes*, and presumably marks the legal frontier: it also appears elsewhere. It is found in front of the line of forts, the so-called "Mümling-linie," which runs (roughly) from

the Main to the Neckar at some distance behind the Pfahlgraben. The conclusion seems cogent that this line, which has neither earthwork, nor wall, nor fosse, was an earlier frontier marked only by the gromatic ditch. Yet more, this ditch occurs in or near a couple of camps: M. Jacobi has found that in one case it marks the *Decumanus* and *Cardo*, in another it may provide a kind of surveying basis. The gromatic writers, it appears, were not so inaccurate as was thought, and Latin scholars will have to pay fresh attention to them.

Another striking discovery has been made by M. W. Kohl in Bavaria. In front of the Raetic wall he has come upon a ditch which was obviously filled with made earth: at the bottom were great blocks of decayed firwood, the remnants of tree-trunks sawn in half and set in rows. Hadrian, as is well known, *stipitibus magnis in modum muralis sepiis funditus iactis . . . barbaros separavit*. It looks very much as if Hadrian planted what Mr. Kohl has found; and then, when his palisades were broken or decayed, some successor, Pius or Marcus Aurelius, set up the more lasting wall. There are, however, noxious elements of uncertainty in this theory, which can be expelled only by further digging.

Meanwhile the examination of the forts behind the *Limes* has proceeded rapidly. These forts are nearly eighty in number, and some are so badly preserved as to test the utmost skill of excavators, but *per contra* the remains are rarely far below the surface, and the internal buildings seem fewer than is usual in our northern camps. The smaller finds are rather disappointing, and the epigraphists are hopelessly despondent; but valuable work has been done in fixing, planning, and recording. Evidence is slowly accumulating as to the stages by which the Romans reached their ultimate *Limes*, and it is encouraging to find that this new evidence on the whole confirms the little that we knew or suspected before. One may well congratulate the Commission, its Directors, and its "Streckenkommissare" on three years of successful activity, and on two most striking discoveries. It is pleasant to think that these two discoveries were made by men who are not scholars by profession but archaeologists by choice. They will, beyond doubt, be vigorously followed up, and, together with Dr. Hettner's forthcoming descriptions of the forts, will form a substantial addition to our knowledge and a substantial encouragement for the future.

F. HAVERFIELD.

## NOTES ON ART AND ARCHAEOLOGY.

THE third annual issue of *European Pictures of the Year* will be published next week, containing works by artists of France, Germany, Holland, Italy, Austria, Russia, Belgium, Norway, Sweden, and Denmark, exhibited in the various Salons during 1894. It will give a thorough representation of the various Schools on the Continent, among which the Munich "Secession" School, which has been creating so much interest in artistic circles, will be fully dealt with.

MESSRS. RICHARD BENTLEY & Son announce *The Lives of James Holmes and John Varley*, written by Mr. Alfred Thomas Story, the biographer of Linnell.

AMONG the exhibitions to open next week are—a collection of drawings of birds, fish, and flowers of Japan, by the native artist, Watanabe Seitei, at the Japanese Gallery; and a collection of Finnish handiwork and curios, at the Society of Artists—both in New Bond-street.

THE first general meeting of the Hellenic Society for the current session will take place at 22, Albemarle-street, on Monday, November 19, at 5 p.m., not on October 15 as previously arranged. Mr. Arthur Evans will read a paper on his discoveries in Crete, and Mr. A. G. Bather a paper on the mythology of the "Bacchae."

THE eighth ordinary general meeting of the Egypt Exploration Fund will be held in the hall of the Zoological Society, Hanover-square, on Friday, October 26, at 4 p.m., under the presidency of Sir William Fowler. M. Naville and Mr. Hogarth will both deliver addresses upon their work at Deir el Bahari.

MISS BRODRICK will deliver a course of six lectures on "Ancient Egypt" at 4, Vanbrugh-terrace, Blackheath, on Wednesdays at 3 p.m., beginning on October 17. Some of the lectures will be illustrated with lime-light views.

THE widow of Mr. Edwin Long has presented his large picture of "The Raising of Jairus's Daughter" to the municipality of Bath, which was his native city.

## MUSIC.

## THE BIRMINGHAM FESTIVAL.

THURSDAY morning was devoted to the "Messiah," given under the direction of Mr. Stockley. In the evening there was a miscellaneous programme. Beethoven's "Egmont" Overture was finely played, though a little hurrying at times robbed it of some of its dignity. This was followed by Mr. Henschel's "Stabat Mater" for soli, chorus, and orchestra, written expressly for Birmingham. Among settings of the old Latin hymn the one by Rossini is very celebrated; another by Dvorák is one of the loftiest and most impressive sacred works of modern times. Mr. Henschel has been influenced by both these composers, especially the latter; yet there is nothing in his music approaching to plagiarism. The opening movement, "Stabat Mater Dolorosa" shows both tenderness and dignity; the "monotone" section, after the original form of the enharmonic modulation, is impressive, but its simplicity is somewhat marred by the chromatic cadence at the end. There are several passages in the work in which the composer is inclined to indulge freely in chromatics. On the other hand, he has shown how strong and effective such colouring is when used in moderation: the "quando corpus morietur" of the last number offers an appropriate illustration. The "Quis est homo" for tenor solo and chorus is a neat, smooth movement. The "Pro Peccatis" is remarkable for the vigour of its opening, and the calm of its closing section. The "Eia Mater" for contralto solo and chorus is one of the most attractive numbers of the score. The opening five-bar phrase, and, indeed, the complete musical sentence, is plaintive, and has the charm of simplicity; the clever scoring, too, adds greatly to the effect of the music. Passing over the "Fac me vere," the freshness of the "Virgo, virginum praeclara" deserves notice; the very soft close acts as an excellent foil to the exciting "Inflamatus" which follows. The opening section—except for the semitone sliding progression at the words "Per te, Virgo, sum defensus"—is powerful, while the middle section is not lacking in grace. The introduction of the old "Dies Irae" cantus firmus at the end is very striking. A footnote in the score makes mention of its long association (from the sixth century) with the Latin hymn. Musicians on hearing it are probably reminded of the last movement of Berlioz's "Symphonie

Fantastique," and the association, unfortunately, is scarcely sacred; for the travesty of the French composer, however, Mr. Henschel is not responsible. The closing movement "Quando corpus" is impressive, and the addition for the first time in the work of harp and organ to the orchestra is of excellent effect. Mr. Henschel in this "Stabat Mater" displays taste, judgment, and skill; but one cannot say that the work shows strong individuality. It is, however, a work of great merit; and, as in the vocal parts the composer has studied the convenience and comfort of singers, it will probably become popular. The performance, under the direction of the composer, was highly satisfactory: the solo quartet consisted of Mrs. Henschel, Miss Hilda Wilson, and Messrs. E. Lloyd and Andrew Black. They all sang well, and Miss Wilson was heard to greater advantage than in Dr. Parry's "Saul" on the previous day.

There is nothing new to say about Schubert's "Unfinished Symphony," but the fine performance certainly deserves mention; many times have we heard it under Dr. Richter's direction, but cannot recall a more finished, sympathetic rendering. Miss Marie Brema displayed great dramatic power in Brahms's gloomy but noble Rhapsody (Op. 53). Mr. Lloyd in Gounod's "Lead me your aid," achieved a brilliant success. The concert concluded with a spirited performance of Dvorák's characteristic "Husitská" Overture.

The programme on Friday morning was severe, but interesting. Cherubini's Mass in D minor is a noble but long work. Side by side with pages of the highest order, such as the serene "Et incarnatus est" and solemnly dramatic "Crucifixus," there are others in which the composer's head rather than his heart was engaged. The Mass seems long, not because it contains very many bars, but because they are not all equally inspired. At the opening the singing of the choir was flat—no wonder, after the heavy rehearsals and long performances of previous days—but they recovered. The soloists, Mme. Albani, Marian McKenzie, and Messrs. Lloyd and Henschel, sang well. Wagner's "Good Friday Music," from "Parsifal," arranged for orchestra, was apparently enjoyed; it loses, however, much apart from its surroundings. Palestrina's "Stabat Mater" *alla cappella* was sung in an expressive manner. The "Wagner" version was used, in which, for the sake of contrast, certain portions have been allotted to soloists, and other portions to a small or half-choir. Whether purists would approve of all Wagner has done, may be doubtful; but it is certain that his version, as performed here under Dr. Richter's direction, is effective. Palestrina's music is old, yet not old-fashioned: it can stand side by side with that of Wagner, and not suffer from comparison; each composer was great in his own way.

The programme concluded with Mozart's Symphony in E flat. The evening concert included two masterpieces—Schumann's "Faust," Part 3, and Beethoven's "Choral Symphony," to which justice was rendered by all concerned in the performances. Thus the Festival came to a successful close. Of the novelties, Dr. Parry's "King Saul" was by far the most important. Our notice last week is but the record of a first impression; when this Oratorio is given in London we shall hope to render it that fuller justice which it deserves. Mr. C. W. Perkins deserves a special word for the ability which he displayed at the organ during the week. Dr. Richter won golden opinions: he is cool-headed, but not cold; firm, but not tyrannical; while in the art of conveying his intentions, it would be difficult to find his superior.

J. S. SHEDLOCK.

#### MUSIC PUBLICATIONS.

WE have received from Messrs. Augener:—

J. S. Bach's *Organ Works*, Vol. X., edited by W. T. Best. This contains four organ concertos, transcribed from the violin concertos of the Italian, Vivaldi. Why Bach, whose power of inventing and developing themes was practically unlimited, had recourse to another composer's work is difficult to understand; probably it was to please the Duke Wilhelm Ernst of Saxe-Weimar. Anyhow, he helped to immortalise works which, in their original form, are well-nigh forgotten. No. 3 has much to interest, especially the fine Adagio Recitativo, but it is somewhat too liberal in cadenza passages; No. 4, consisting of only eighty-one bars, is formal; Nos. 1 and 2 are the best, being full of charm and skill; the two slow movements are remarkable for their simplicity and earnestness.

*Cecilia*, Books 46 and 47, edited by W. T. Best. The first book opens with a "Fantasia on a Chorale," by the able editor. The melody is taken from the old Scotch Psalter of 1615; and its plain, diatonic character forms a striking contrast to some of the modern harmonies of the Fantasia. The writing is skilful, vigorous, and effective. This piece is followed by a graceful Andante, also from Mr. Best's pen. Then comes a Fugue by that worthy musician, Samuel Wesley. The serpentine subject is attractive, the workmanship clever, and the form free. Wesley was an intense admirer of Bach, but no slavish imitator. Book 47 contains four pieces by J. L. Krebs, one of Bach's pupils, of whom he said that "he was the best crab [Krebs] in all the brook [Bach]." With this recommendation, it will be sufficient to state that the pieces consist of three Fugues and a Prelude on a Chorale.

*Clementi Sonatinas*, Op. 37 and 38. These *opuscula*, though well-worn, are not worn out. This edition has phrase marks and fingering by Dr. Hugo Riemann. The former seems to require, here and there, a foot-note by way of explanation; the latter is good and useful, though, at times, a little beyond the compass of small hands.

From Messrs. E. Ascherberg & Co.:—

*The Blue-eyed Maiden's Song* and *The Green Cavalier's Song*. Words by the Earl of Beaconsfield, music by Princess Beatrice. Judged from a high standard, these songs may be found lacking in originality; but they both deserve praise for their simplicity and refinement. In the first there are some pleasing points—the Schubert-like transitions from minor to major and the variety of rhythm; the forte chords at the end, however, seem to us a little out of place. The second is fresh and graceful, though not quite so attractive as the first.

From Messrs. Weekes:—

*Legend of Oriella*. Music by J. Hoffmann. This is a Cantata for female voices, with words by E. Oxenford, based on a legend of the Bernese Oberland. The introduction and the first chorus, "Hark the Bells," are smooth and pleasing; the next chorus is somewhat commonplace. The "storm" recitative has a weak opening and a weak ending, but an effective middle.

*Original Organ Compositions*, By W. A. Jefferson. This collection of short pieces contains much that is deserving of praise. The opening "Sketch" is attractive, and the following "Interlude" and "Elegy" are graceful. The "March Seraphic," however, scarcely bears out its title. The final number, "Fughetta," has an attractive theme, and some of the working is good.

*Berceuse, Russian Cradle-Song*. By V. Donagrof, is a quiet, effective little song.

From Messrs. Chappell:—

*Album of Ten Album Songs*. Composed by A. Goring Thomas. These songs, selected from a considerable number left in MS., will form a pleasing *souvenir* of our talented English composer, who died ere his musical gifts were fully matured. The MSS. are not dated, but there is evidence to show that some were among his earliest works, and others written in his later years. The melodies are fresh and flowing; and in many places one can see how the composer tried to set them off to advantage by means of clever, piquant harmonisation. The graceful "Good-night," and the light Mazurka entitled "L'Enfance," may be named as instances. There is, of course, reason to regret that Mr. Goring Thomas did not himself prepare these songs for the press, for the fact that he kept them back would seem to show that he had not put the finishing touches to them. But the many admirers of the composer of "Esmeralda" will welcome his last, if incomplete, message.

*Abide with Me*. By J. Haydn Parry. There is feeling and force in some of the music, but towards the close it is sensational rather than solemn. The well-known hymn demands a chaste setting.

*Falling Leaves*. Waltz Song. By F. Paolo Tosti. The composer has a style of his own; and though to some tastes it may be a little too simple—a little too sentimental—it has certainly proved successful. This song, with its waltz rhythm, will no doubt maintain Signor Tosti's reputation.

*The Hum of Bees and Scotch Johnny*. By J. L. Molloy. Two light, thoroughly Molloyesque songs. Of the two we prefer the second.

*Come Back, Jeannot*. By Tito Mattei. A pleasing love-ballad. It is popular in form, yet not lacking in a certain refinement.

*Thistle-down and To Mistress Rose*. By Frank L. Moir. Two short, neat little songs. There is a pleasing quaintness about the second, and we only wish the end were as good as the beginning. The words by Mrs. Chandler Moulton form a welcome change from the "golden-sunset," "hand-in-hand" style of poem so common.

*Good-night, Pretty Stars*. By Noel Johnson. This is a neat, delicate little song. Why did not the composer write D flat instead of C sharp in bar 7 of page 4? Surely it is supertonic harmony over a dominant pedal.

*Deuxième Gavotte*. By Carlo Albanesi. The music, for the most part modern in character, is clever and effective. The "Musette" trio is very quaint, and contrasts well with the principal section. This is a drawing-room piece likely to be much in demand.

*Chimes*. Waltz. By Algernon Rose. A light, taking, well-written waltz. The "Hour Bell" coda is quite *à la* Schumann. But why G sharp and not A flat? It is surely dominant harmony over a tonic pedal.

#### MUSIC NOTES.

THE first of a short autumnal series of "Richter Concerts" was given at St. James's Hall on Monday evening. There is little to say about it, except that the programme contained no novelties, that the performances were excellent, and that the audience was enthusiastic. Mr. Bispham, however, deserves a word for his fine declamatory singing in two Wagner excerpts. But though there is little for a critic to do at such a concert except enjoy it, he may express his pleasure that the London public appreciates



its advantages. There are certain things over which the best conductor has no control: temperature may affect voices or instruments; but, as a rule, a "Richter Concert" means one well contrived and well conducted.

MR. FRANZ RUMMEL, who has not appeared in London for several years, gave an orchestral concert at St. James's Hall on Wednesday evening. It was, perhaps, a somewhat dangerous experiment to play three pianoforte Concertos in one evening; but all three were masterpieces and presented strong contrasts, so that the music did not seem long. We will not say that the pianist revealed all the paths of Beethoven's Concerto in G, or all the poetry of Schumann's in A minor; but both works were interpreted with marked intelligence, and without any affectation or exaggeration. The third, brilliantly performed, was the one in G minor by Saint-Saëns. Mr. Rummel has a fine technique: he is, indeed, master of the keyboard. The orchestra was under the careful direction of Dr. A. C. Mackenzie.

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## THE QUARTERLY REVIEW,

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